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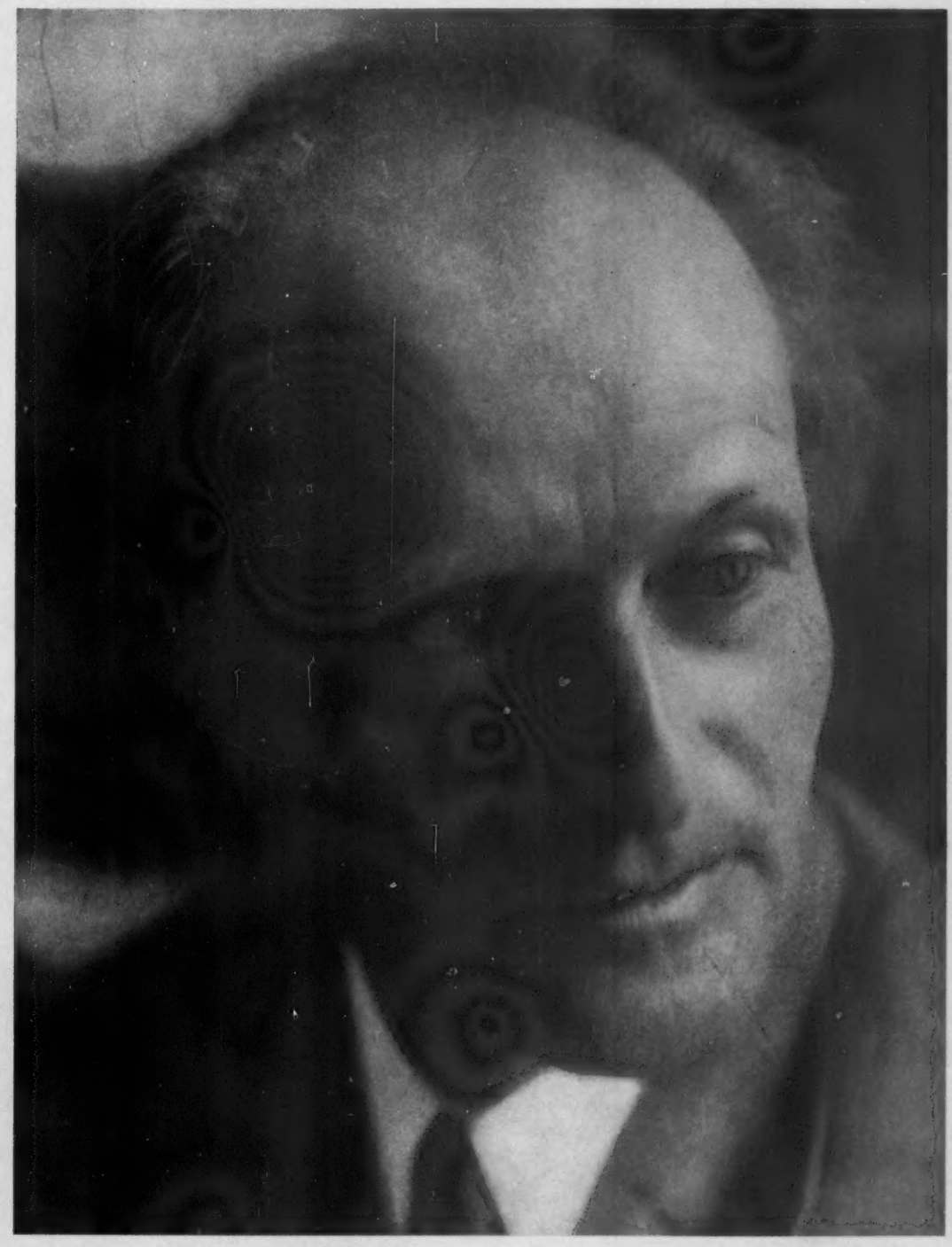


CARL FRIEDBERG

The Pianist

Has Arrived for his Sixteenth Season in America

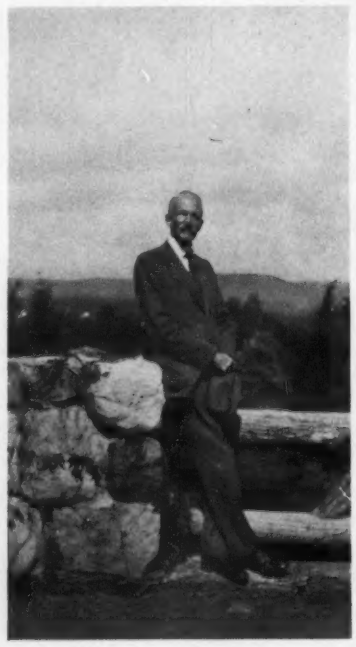
LOTTE LEHMANN
arriving in New York on the SS. Ile de France. The soprano opened a transcontinental tour in Toronto on October 22. (Cosmo-Sileo photo)

DR. MAX REINHARDT and GIOVANNI MARTINELLI
on board the SS. Conte di Savoia as it came into New York harbor recently. Dr. Reinhardt was arriving to attend the opening of the motion picture version of Midsummer Night's Dream; Martinelli has returned to fulfill a season of concert and operatic engagements that take him from coast to coast, bringing him back to New York in time to resume his twenty-third season with the Metropolitan Opera.

LEA LUBOSHUTZ and JOSEF LHEVINNE,
photographed by Rosina Lhevinne at Camden, Me., this summer.

MIRIAM MARMEIN,
seated in the front row of the rustic auditorium of her outdoor theatre at Manomet, Mass., where she has given her fourth season of summer dance concerts. It is stated that during the summer months 230 actors, singers, dancers and teachers coached with her for technic and original repertoire. Miss Marmein opens her fall concert season in Worcester, Mass., on November 13, which is to be followed by appearances in Caldwell, N. J., and Scranton, Pa., on November 19 and 21. Featured on her programs this season is her new monopantomimic Romance Career, in seven scenes, depicting the colorful life of a ballerina. She will be accompanied by Marion Kahn at the piano.

STOKOWSKI SIGNS FOR NATION-WIDE TOUR WITH PHILADELPHIA ORCHESTRA.
Left to right: Charles L. Wagner, and George Engles, vice-president of NBC, joint managers of the countrywide tour which the Philadelphia Orchestra will make of the principal cities in the United States and Canada next spring, under the direction of Dr. Leopold Stokowski (seated). E. T. Cunningham, president of the RCA Manufacturing Company, the RCA Victor Division of which is sponsoring the tour, is at the extreme right. The purpose of the tour is to permit music lovers, who know the orchestra only through radio and records, to hear this musical organization in their local concert halls.



ERNEST CARTER,
photographed on a recent visit to Buck Hill Falls, Pa., where three of his compositions were programmed at The Inn.

WILLIAM THORNER and SYDNEY RAYNER,
tenor of the Chicago Opera, snapped by an enterprising camera man as they strolled along Fifty-seventh Street, New York.

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JOSEPH SZIGETI
has been engaged as soloist with three American symphony orchestras this season. Arriving about November 1, the Hungarian violinist is heard first on the Ford Hour (WABC), November 3. On November 8 and 9 he will play the Prokofieff concerto with the Boston Symphony. January 18, he is to be soloist with the Los Angeles Philharmonic, and, 23 and 24, he plays the Brahms concerto with the Kansas City Philharmonic.

(See Inside Back Cover for Additional News Pictures)

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Memorial Symphonic Seances Start Paris Music Season

Saint-Saëns' Memory Celebrated Tonally—Grand Opera and Opera-Comique Announce Ambitious Programs—Radio to Aid Modern Music—Lotte Lehmann Scores

By IRVING SCHWERKE

PARIS.—There is great gladness in the land. The musical season has (to use an expression I once heard in Indiana provinces) "taken up," the first bottle in the new activities being popped by the Pasdeloup and the Paris Symphony Orchestras, and Lotte Lehmann, soprano.

As was to be expected and as is only fair and right, the season is bringing a deluge of Saint-Saëns concerts. The Pasdeloup's first pair was in fact devoted to that composer, symphonies, ballets, songs and concertos being in order, Albert Wolff waving the stick, Magda Tagliafero, pianist, Merckel, violinist, and Panzera, vocalist, officiating as soloists.

The Pasdeloup Orchestra plays in the Opéra-Comique, is under the regular direction of Albert Wolff, and has announced the forthcoming appearances of such soloists as Lola Bobesco, Denise Soriano, Enesco, Merckel, Makonovitzky, Thibaud (violinists), Marjorie Lawrence, Lotte Schoene, Elisabeth Schumann, Ninon Vallin, Kipnis, Thill (singers), Tagliafero, Backhaus, Borovsky, Casadesus, Gieseking, Rubinstein, Long (pianists), Cassado (cellist), Prokofieff, Ravel, Rousseau (composers).

PARIS SYMPHONY BEGINS SERIES

The Paris Symphony Orchestra opened under Pierre Monteux who as has been made known, is to go to San Francisco this year. The program was Bach, Beethoven, Saint-Saëns, de Falla, and Ravel; the piano soloist was Arthur Rubinstein.

This organization plays in the Rameau Hall and has enlisted the services of many soloists, including Enesco, Zimbalist (violinists), Schnabel, Rubinstein, Brailowsky, Iturbi (pianists), Piatigorsky (cellist), Schmidt, Lily Pons, Lauri-Volpi, Marta Eggerth, Kiepura (singers), Serge Lifar, Argentina, and the Sakharoffs (dancers).

TO AVOID CONFLICT

If people were perplexed during recent seasons by the superabundance of symphony concerts given in Paris, critics have had to face a similar problem. It invariably happened that the different orchestras would give the first performance of new works at the same time. Tentatives were made to induce the orchestras to get together on the question and arrange their programs so that first auditions would not clash with each other, but nothing ever came of such efforts. This season the Pasdeloup Orchestra comes forward with the following solution: Instead of presenting one new work a week, it will group its novelties into four concerts devoted entirely to the hitherto unheard. The dates set aside for such enterprise are October 19, November 16, February 15, and March 14, and if it now happens that others come along with first performances at times which coincide with the foregoing, it will be because they do not know how to read or because they deliberately want to complicate a critical situation. The first concert in the procedure (October 19) will be given to opuses of Honegger, Roussel, and Ravel.

RADIO TO THE FORE

The French, entertaining the theory that the radio ought to be of assistance to music and musicians as well as to venders of soaps and shoes, are through Georges Mandel (their radio minister) taking steps to see that the same is done. The plan is that beginning with October 24 the Paris Radio will give two half-hours a week to new music. On Thursdays, new music of the serious type will be heard, while Saturdays will be given to light music, provided of course it is new. The composers themselves are to present their works and it is expected that the system will have far-reaching results beneficial to both the composers and the public.

GRAND OPERA PLANS

In addition to the regular repertoire of standard works, the Paris Opéra proposes to create some operas and ballets. Among the promised spectacles are Oedipe, music drama, poem by M. Fleg, music by George Enesco; Le Rouet d'Armor, book by Michel Geist-doerffer, music by Adolphe Piriou; and La Samaritaine, by Edmond Rostand, music by Max d'Ollone. New ballets are Harnasie by Szymanowski; Adonis, libretto by Gabriel Boissy, music by Deodat de Severac; Aveux et Promesses by George Migot; L'Indiscret by Guy Ropartz; Bagatelle, libretto by L. Vaillat, music by A. Borchard; Un Baiser pour rien, libretto by M. Nino, music by M. Rosenthal; Promenade dans Rome, divertissement by J. L. Vaudoyer, music by Marcel Samuel Rousseau; Le Roi nu, libretto by Serge Lifar, music by Jean

(*Continued on page 22*)

HamburgSuccessfullyStages Handel's Julius Caesar

HAMBURG.—Hamburg, after the failure of Otto and Theophano in 1927, has consistently turned a cold shoulder to Handel. All efforts to popularize this composer's operas, including the tentative building of a Handel Festspielhaus at Bergedorf near by, have come to nothing.

The Staatstheatre, however, has recently risked a performance of Julius Caesar, using the Hagen arrangement. The result: Hamburg is bubbling over with enthusiasm and the failure of 1927 is completely forgotten.

The choruses proved overwhelming. People were charmed and re-charmed by the beautiful airs. There was harpsichord accompaniment for the recitatives, and a splendid orchestra which took infinite pleasure in playing the famous and difficult airs with trumpet and bugle.

Schmidt-Isserstedt, conductor, and Strohm, general-superintendent, had the joy of welcoming to the opera house, Dr. Chrysander, —son of the eminent Chrysander, the first Handel scholar—whose box had been decorated with roses for the occasion. Julius Caesar conquered anew and everybody in his army of performers was awarded a triumph. E. W-M.

Cleveland Orchestra Embarks On Melodic Course Auspiciously

Rodzinski Leads Hindemith's Mathis der Maler Excerpts in Brilliant Concert Which Includes Bach, Brahms and Strauss Works—Heifetz Applauded in Castelnuovo-Tedesco Concerto

By ROSA H. WIDDER

CLEVELAND.—A festive air of expectancy filled Severance Hall on October 10, when the Cleveland Orchestra embarked upon its eighteenth season. Packed to the doors, with hundreds of extra seats added, the audience greeted Conductor Artur Rodzinski with hearty enthusiasm which took the form of an ovation as the evening progressed. A program of more than customary proportions gave promise of an eventful season for which Dr. Rodzinski is making elaborate plans. The great D minor toccata and fugue by Bach in the Wertheim orchestration and the Brahms fourth symphony were the Alpha and the Omega of this first night. Needless to say that Rodzinski lavished all his sensitive musicianship upon their interpretation. Wedged in between these masterpieces was a novelty—Hindemith's three excerpts from his opera Mathis der Maler—an astounding example of modern expressionism clothed in expert craftsmanship of almost classic form and style. It was acclaimed by both professional musicians and laymen, and Rodzinski shared the resounding applause with his orchestra repeatedly.

Richard Strauss" Dance of the Seven Veils from Salome followed the Hindemith symphony. This still surpasses the works of young daring composers. The sensuous complexities of this fragment have lost none of their power after three decades. Dispensing with his scores, Dr. Rodzinski rose to interpretative heights in his offerings and was fêted by his enthusiastic audience.

HEIFETZ IS SOLOIST

The second concert was another sold out gala night. The distinction of being the first soloist at these concerts fell to that wizard of the violin, Jascha Heifetz. It would fill columns to do justice to this artist's dazzling virtuosity displayed in the intricacies and violinistic feats of the second Castelnuovo-Tedesco concerto. The expert cooperation of Rodzinski and his orchestra was graciously and ostensibly acknowledged by Heifetz, who not only brought the conductor with him from the wings to share in the tumultuous applause, but also bade the orchestra rise to receive recognition of its fine work.

Rodzinski's contribution consisted in the exquisitely delicate reading of the C major Schubert symphony, an unduly neglected morsel of joyous music whose charm and rhythmic beauties were brought forth by the conductor in a style to emphasize its serene and chaste simplicity and its graceful Viennese dance rhythms. The program was brought to a stirring close with the exciting performance of another first time in Cleveland performance. This was the Tango by Cesare Sonzogno, who skillfully and with a bow to Ravel's Bolero, succeeded in painting this dance with sensuous colors of the South.

Setting the pace for a symphonic season of extreme interest we are promised important novelties by Rodzinski in two Mahler symphonies.

RECITALS BEGIN

Among the first recitalists of the season was Carmela Cafarelli, who offered a unique program at the Statler Ballroom. Appearing in both harp and vocal capacity, Miss Cafarelli offered operatic arias from Pagliacci, Madam Butterfly and the Mad Scene from Thomas' Hamlet. French, Spanish and English songs with Mrs. H. D. Gifford at the piano were fetchingly sung. At the harp the recitalist played several solos which were heartily encored and songs with the singer as harp accompanist climaxed an enjoyable and unusual program.

Adding fresh laurels to his reputation as violinist, Josef Fuchs appeared at the Allen Memorial Library Auditorium in an outstanding recital with Lawrence Stevens at the piano. Curiously enough, this was Mr. Fuchs' first concert for the general public, although he is frequently heard as soloist with the Cleveland Orchestra, where, for many seasons, he has capably filled the post of concert master and as first violinist of the Cleveland String Quartet. He was hailed by an enthusiastic audience for his splendid delivery of the classics as well as the moderns and was forced to add to the printed list.

The large contingent of organists in this city was disappointed to be deprived of an opportunity of hearing Winslow Cheney at the Art Museum as scheduled, owing to a mishap which befell the artist. In his place, Virgil Fox, young American organist, was heard and applauded by a large and appreciative audience. His program comprised works by Bach, Franck, Brahms, Boellman and Ethelbert Nevin. The Perpetuum Mobile for pedals was a remarkable achievement.

Chicago City Opera Program Announced

Initial Week of Season to Include Restoration of Don Giovanni, with Richard Hageman as Conductor —Mefistofele Scheduled for Opening Night—Raisa to Return—American Ballet to Appear

By RENE DEVRIES

CHICAGO.—The program for the first week of the Chicago City Opera season has been announced by Paul Longone, general manager. The gala opening performance will be Mefistofele with Ezio Pinza, Edith Mason, Eleanor LaMance and Franco Foresta. Don Giovanni, scheduled for November 4, includes in the cast Pinza, Virgilio Lazzari, Mason and Giuseppe Bentonelli. Mignon will be presented on November 5 with Coe Glade, Rosalinda Morini, Armand Tokatyan and Leon Rothier. On November 6, Martha will be sung by Mason, Mari Barova, Mario Chamlee and Lazzari. The first matinee performance, on November 9, features the return of Rosa Raisa as Santuzza in Cavalleria Rusticana. The dramatic soprano will be supported by Ada Paggi, Sidney Rayner and Tokatyan. Another feature of this matinee is the American Ballet, which is also to be the attraction on November 9, when an all-ballet program will be given.

Richard Hageman has signed a contract to return to Chicago this season to conduct a number of the operas to be given by the Chicago City Opera Company during the season opening November 2. Mr. Hageman's first appearance during the coming season will be on November 4, when he directs the performance of Don Giovanni.

Arrangements for a unique feature during the season have been completed with the scheduling of special performances of Aida on November 22 and Carmen on December 1 for teachers and pupils of all Chicago schools. These two special evening performances have been arranged through the cooperation of William J. Bogan, superintendent of schools; William H. Johnson, assistant superintendent in charge of high schools, and the music department of the Board of Education.

National Orchestra Hailed at Inaugural

Kindler Conducts Initial Program of Washington Symphonic Forces to Applause of Large Audience

By GEORGE SKLAR

WASHINGTON, D. C.—Rapturous applause from the large audience at Constitution Hall greeted Hans Kindler at the first concert of the National Symphony Orchestra on October 20, marking the opening of the concert season in the Capital City.

It was an impressive program. The orchestra with the slight changes in the personnel showed evidence of well trained artists. Egmont Overture (Beethoven) was the opening number. It was perfect and conveyed with the utmost precision the required triumphant strains. Following was Eine Kleine Nachtmusic (Mozart) which Kindler conducted with cameo-like style. It was truly a demonstration of the orchestra's ability to perform in the most delicate style. It was in the excerpts from Boris Godounoff (Moussorgsky) that the orchestra conveyed its colorful and brilliant interpretation.

The highlight of the program was Kindler's terse reading of symphony No. 6—The Pathetique (Tschaikowsky) with particular emphasis in the interpretation of the movements *allegro con grasia* and *adagio lamentoso*.

In addition to the thirty concerts the orchestra will play in Washington during the coming season, its schedule also includes six concerts in Baltimore, four in Richmond, as well as single engagements in Ottawa and Montreal, Canada, Boston, Providence, Hartford, Saratoga Springs, Atlanta, Columbia, S. C., and other cities in the South.

American Composers' Concerts to Introduce New Works in Rochester

Philharmonic and Civic Orchestras to Give Extensive Series This Season—Latter to Broadcast Regularly—Operatic Programs Planned by Eastman Forces

ROCHESTER, N. Y.—The first of the Eastman School American Composers' series concerts of the season will be given in the Eastman Theatre on October 30. This concert will mark the first appearance of the new music year for the Rochester Philharmonic Orchestra. Dr. Howard Hanson will conduct. The program consists of five compositions for orchestra, one for orchestra and piano solo, each of which is to be given a first public performance at this concert. One of the composers represented, Dante Fiorillo, is the latest holder of the Guggenheim Fellowship in music, and Dr. Moe and Dr. Thomas Surrette of the Guggenheim board will come to Rochester to hear the music written by their protege.

The opening number is Roy Harris' overture, When Johnny Comes Marching Home. Mr. Harris' first symphony has been played by the Boston Symphony. Dante Fiorillo's suite for brass and woodwinds and march will come second on this program. Russell Baum, a graduate of the Eastman School, will be piano soloist in his own variations on a theme by Paganini.

In the Eastman School Festival last April two movements from Carl Eppert's Symphony of a City were played, by subtitles Speed and City Shadows. A third movement from this symphony, City Nights, will be played at the coming concert. Excerpts from Wayne Barlow's ballet, False Faces, final number on the program, were heard in student composers' concerts during Mr. Barlow's years in the Eastman School. Since graduation Mr. Barlow has completed and reduced to suite form some of the music of his ballet score.

The Rochester Civic Orchestra, under direction of Guy Fraser Harrison, will begin a twenty-eight week series of radio concerts over the NBC blue network, October 23. These programs are to be heard on Wednesday afternoons, and originate from the orchestra's own studio in the Eastman School. The Civic Orchestra is also to broadcast every other Tuesday afternoon over the NBC network. Local stations will take over the concert at the end of this period, which is part of an educational series designed primarily for the school children of Rochester.

A scene each from two separate operas is to be presented by the opera department of the Eastman School of Music on November 4 and 5. Scheduled for informal production in Kilbourn Hall is the workshop scene from Charpentier's Louise, and the inn-scene from Boris Godounoff. Emanuel Balaban is the director.

On November 2, the Civic Music Association presents Rear Admiral Richard E. Byrd in an illustrated lecture on his most recent conquest of Little America. A series of six childrens' plays under management of Claire Tree Major, and sponsored by the Civic Music Association, begins November 9, in the Eastman Theatre. G. R.

Musicians' Emergency Fund Opens $150,000 Drive

A drive to raise $150,000 for the Musicians' Emergency Fund was launched on October 16 at a luncheon at the Hotel St. Regis, New York. It was reported that unless a substantial amount was raised within two weeks the organization would have to discontinue. Speakers at the luncheon were Mrs. Vincent Astor, who presided, Walter Damrosch, Paul D. Cravath, Yolanda Mero-Irion and Dr. Nikolai Sokoloff. The Musicians' Emergency Fund is in the fifth year of its existence, during which it has aided more than 4,500 musicians, of whom many are now entirely self-supporting, about 2,500 need intermittent aid, and 170 are still totally dependent. The fund's made work program up through last August, gave 15,595 engagements, which included teaching, coaching, therapeutic work with backward school children, music in prisons, and concerts in elementary and high schools, settlements and playgrounds. Also, more than $200,000 worth of commercial engagements have been obtained by the organization for its clients. Dr. Sokoloff, national director of the Works Progress Administration's federal music project, stressed the fact that the government aid for musicians in no way relieved the need for the Musicians' Emergency Fund, for the latter reaches many who are ineligible or do not care to be listed on the relief rolls.

Boston Symphony Orchestra to Play at Berkshire Festival

Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, Stockbridge, Mass., has announced that the Boston Symphony Orchestra, with Serge Koussevitzky conducting, will appear at next year's festival, the dates for which are August 13, 15 and 16. The concerts are to be given in a huge tent on Dan Hanna Farm. It is the intention of the sponsors to build up an American festival to rival those held in Europe every summer.

Gladys Swarthout at Work on Second Musical Film

Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, has had to cancel her engagements to appear in Martha and Werther with the San Francisco Opera this season, due to priority rights exercised by Paramount Pictures. Paramount has already put into production Miss Swarthout's second picture, Give Us This Night, which is said to be the first opera written directly for the screen. Jan Kiepura, Polish tenor, has the masculine leading role. The music is by Erich Wolfgang Korngold, who arranged the tonal background for A Midsummer Night's Dream. The cancellation of Miss Swarthout's San Francisco engagement was due to work on Rose of the Rancho, the vehicle for her screen debut, which is soon to be released.

Following her coming appearances with the Metropolitan Opera, Miss Swarthout will return to Hollywood for a third picture. Between November 1 and December 3, she is to give concerts in Fresno, Redlands, San Diego and San Mateo, Cal., flying from Hollywood for her recitals and returning to work at the studio at nine the next morning.

Prize Competition Judges Announced

The board of judges for the prize song competition being sponsored by Ginn and Company, New York, educational publishers, will consist of Dr. Howard Hanson, American composer and director of the Eastman School of Music; Albert Stoessel, American conductor and member of the faculty of the Juilliard School of Music; A. Walter Kramer, American composer and editor-in-chief of Musical America; Dr. Will Earhart, director of music in the Pittsburgh public schools; and Dr. Mabelle Glenn, director of music in the Kansas City public schools.

This competition is for the purpose of fostering the work of American composers so as to provide their compositions for use in the music education of young people in the public schools of the country. It is open to native and naturalized American citizens. Entries are limited to vocal compositions suitable for young people of junior high school age. The prizes range from $500 for first place to $100 for sixth place. Full particulars are provided in a brochure which may be secured by addressing E. D. Davis, secretary of the board of judges, Ginn and Company, New York.

Barrère Ensemble to Appear at N. Y. U.

The Barrère Ensemble of wind instruments will give a concert on October 19 to open the first series of chamber music concerts at the Washington Square Centre of adult education, New York University, New York. The program includes modern compositions, a Haydn quintet for wind instruments, and Bach sonata for flute. Members of the ensemble are Georges Barrère, flute; Carlos Mullenix, oboe, Rudolph Puletz, horn; Fred Van Amburgh, clarinet; and Angel del Busto, bassoon.

Grace Moore to Rejoin Metropolitan

Grace Moore is to return to the Metropolitan Opera this season. The American soprano last sang with this organization three years ago, before withdrawing to appear first in the musical comedy, Du Barry, and later in moving pictures, over the radio, and before operatic audiences abroad. Miss Moore's opera debut was made in 1928.

JOSEF LHEVINNE
is giving a New York recital in Carnegie Hall today (October 26).

Harpsichord-Flute List Delights Munich

Recital Opening Autumn Musical Events Draws Enthusiastic Audience

MUNICH.—The Munich season began with an extraordinary concert. Barbara Speckner, harpsichordist, outstanding in the cultivation of old music, and Lambros Demetrius Callimahos, Grecian flute virtuoso, combined forces and performed in a single evening the seven flute sonatas of J. S. Bach. The presentation of this cycle, enlarged by the sonata in G, published in 1931, disclosed that these compositions are in point of musical substance in no way inferior to the better known violin sonatas of Bach. The depth of feeling attained in the *adagios*—particularly that of the sonata in G—the sweetness of the Sciliano of the sonata in E flat, the freshness of the *allegros*, and the opportunities given to the virtuoso player in these pieces, cannot be overpraised.

A large and enthusiastic audience heard this concert and admired the perfect unity of the performers. Callimahos may well pretend to fame, for he is a past-master of his instrument. After the Munich success, Barbara Speckner and Callimahos started on a long tour, the main object of which is the presentation of the particular field of music whose cause they are sponsoring.

DR. WILHELM ZENTNER.

Agnes Davis' Activities

Agnes Davis, young American soprano, will open her season in Duluth on November 1. Following this she has two engagements with Charles Hackett in Oneonta, N. Y., and Bridgeport, Conn., in which the two singers will present, in costume, love scenes from the operas. On November 14, Miss Davis joins with another young American singer, Wilbur Evans, in a broadcast on the Atwater Kent Hour. Both Miss Davis and Mr. Evans have been previous winners of the Atwater Kent Radio Contest. Two more engagements will conclude her fall tour—in Philadelphia on November 23 and in Albany on December 4.

Illinois Wesleyan School of Music Opens Vesper Musicales

A series of vesper musicales by the faculty of the Illinois Wesleyan University school of music began on October 13 with a program at Presser Hall, in which Alma Abbott Lundgren, organist; Albert Martini, violinist, and George Anson, accompanist, participated. The second, on October 20, was given by R. Dwight Drexler, pianist; Glenn Mahon, flutist, and George Anson, accompanist. Also included in the series are concerts on October 27, by Irma Tunks Wills, pianist; Spencer Green, baritone, and Mrs. Spencer Green, accompanist; November 3, by George Anson, pianist; John Alfred Neu, tenor, and Mrs. Neu, accompanist; on November 10, by the faculty trio—Virginia Husted, cellist; W. E. Kritch, violinist, and R. Dwight Drexler, pianist—and Arthur E. Westbrook, baritone, and J. B. Middleton, accompanist; November 17, by Frank B. Jordan, organist; Russel Harvey, trombonist, and George Anson, accompanist. On December 8, the A Capella Choir will give the annual Christmas carol program, and on December 15, the annual performance of Handel's Messiah is to be presented by the Bloomington Philharmonic Society.

San Francisco Founds Friends of Music

New Group Devoted to Sponsoring Resident Artists Begins Activities—Local String Quartet Opens Series

SAN FRANCISCO.—A new society known as the Friends of Music has been established for the purpose of sponsoring the foremost of San Francisco's own artists and musicians. Already boasting a membership of 300 music lovers, the Friends of Music is scheduled to meet on the second Sunday afternoon of each month throughout the winter season.

The first concert by this organization was given on October 13 in the St. Francis Hotel's Colonial Ballroom, which was converted for the occasion into a salon of intimacy and atmospheric charm. The artists who inaugurated this series of events were Douglas Beattie, basso, and the Elizabethan Trio, consisting of Modesta Mortensen, Rebecca Haight and Kathryn Julye. Assisted at the piano by Marjorie Gear Petray, Mr. Beattie sang English and Russian songs wherein his rich, sonorous voice of wide range and fine musical sensibilities were revealed to excellent advantage. On such a rare combination of ancient instruments as the viola d'amore, viola da gamba, and harp, the Elizabethan Trio played compositions by Bach, Leclair and Lotti with technical facility, expression and appropriate style.

Responsible for the organization of the Friends of Music is Alice Seckels, concert manager.

STRING QUARTET BEGINS SERIES

A large and friendly audience greeted the San Francisco String Quartet—Naoum Blinder, first violin; Eugene Heyes, second violin; Lajos Fenster, viola, and Willem Dehe, cello—at Scottish Rite Hall upon the occasion of the first of its series of five concerts. Composers whose names appeared upon the program were Beethoven, Haydn and John Alden Carpenter. While the performance of the quartet was workmanlike, it was not consistently polished. Undoubtedly as the series progresses the high standard of playing established last season by these earnest and sincere musicians will once again be attained. C. H. A.

Lily Pons Has Active Year in Opera, Concerts and Radio Work

Lily Pons has entered an arduous season of concert, radio and opera, extending to September, 1936, when she returns to Hollywood to make her second film for RKO Radio Pictures. The soprano recently came back to New York from the Pacific Coast, where she completed her screen debut picture, RKO's I Dream Too Much, soon to be released. She has already begun her appearances on the Chesterfield Hour.

Miss Pons opens her annual season at the Metropolitan Opera with an appearance in Lakme. From mid-January to mid-February she is to be on a concert tour of the large cities, visiting Boston, Washington, Chicago, Pittsburgh, Detroit, Philadelphia and other centres. She then returns to New York to finish the Metropolitan season. About the first of March Miss Pons expects to sail for a month of appearances with the Monte Carlo Opera on the French Riviera. During April, she is to sing at the Paris Opéra. May finds her making a concert tour of the principal cities of Germany and Austria, and at the end of that month she will appear briefly at Covent Garden in London.

Returning to the United States, Miss Pons is to spend the next three months resting, and early in September begins work in Hollywood again.

American Palestine Music Association Announces Plans

Plans for an active music season are announced by Mailamm, the American Palestine Music Association affiliated with the Society for the Advancement of Music in Palestine, of which Felix M. Warburg is honorary chairman. The organization's opening musicale took place at the Park Royal Hotel, the Jewish Club, New York. Plans were discussed for a centennial celebration of the opera, La Juive, to be held November 17. A special performance of this opera will be held at the Pythian Temple, New York. The proceeds go to the music department of the Hebrew University in Palestine.

Boston Season Gets Under Way With Orchestral and Recital Events

Kreisler Appears in Symphony Hall Program—Koussevitzky Leads Bill Composed of Mozart, Dukas and Strauss Items

BOSTON.—Fritz Kreisler's concert, which opened the recital season here, was disconcerting as to the number who attended. Symphony Hall was by no means full, though it seemed to us that there were about as many people as for his first concert here last season.

It is possible that Mr. Kreisler's type of program is no longer as popular as it once was. The public which is attracted to the Spalding-Gabrilowitsch sonata concerts for piano and violin is unlikely to relish Mr. Kreisler's selections. He chose to do the Tartini Devil's Trill Sonata, two movements of the Bach partita in D minor, the Viotti concerto No. 22 and a number of his own compositions "in the style of" Louis Couperin and other composers of a by-gone age. No one will deny the beauty of the Viotti concerto, the only one now played of the eminent violinist's twenty-nine. Although it is familiar to violinists, it is seldom played in public. Mr. Kreisler played it *con amore*. His talents are undimmed as the years go on, and in all his concerts there is pleasure to be had from the beauty of his phrasing. He was accompanied by Carl Lamson.

At the same time one would prefer that Mr. Kreisler choose a violin and piano sonata, written expressly for that combination. Concertos hardly ever sound right with the orchestra stripped down to a piano transcription. Often the double exposition has to be cut, since it would sound too monotonous for the piano alone; and the whole balance is destroyed. Yet Mr. Kreisler continues to give us concertos out of their context.

The inclusion of so many of his own compositions in the style of Tartini, Pugnani must have been a kind of act of defiance. The end of the concert saw enthusiasm on the part of the audience.

BOSTON SYMPHONY PROGRAM

Another singularly fine symphony concert was given as the second of the Boston Symphony Orchestra's season. It was played by the orchestra and conducted by Mr. Koussevitzky with brilliancy and good taste. The concert began with the Mozart E flat symphony (K. 543). Never has Mr. Koussevitzky taken the various movements with such restraint, yet permitting the music to sing and the phrases to flow naturally. Neither the *allegro* nor the *finale* were rushed off their feet. The *andante* was not too slow. The *minuet* and the *trio* were skillfully contrasted. Mr. Koussevitzky read the introduction to the first movement a trifle unconventionally, but the effect was delightful. For once, this perfect symphony was perfectly played.

The eminent French composer, Paul Dukas, who died last May, was commemorated by a performance of La Peri, a Danced Poem. The music is brilliant and luscious to a degree. Its effect might not be so dazzling if it were played frequently; however, La Peri can be read in too boisterous a fashion, so that the lyric moments are not contrasted subtly enough with the exciting passages. Mr. Koussevitzky, however, gave the score a sympathetic reading. The orchestra played with brilliance and sweep; the woodwinds in particular were admirable.

It may have been a mistake to follow a tone poem, which La Peri really is in concert form, though designed for the ballet, with two more tone poems. The second half of the concert, with Death and Transfiguration and Till Eulenspiegel of Richard Strauss, was a bit wearying emotionally. The former seems to us to pall, especially in the concluding pages, though there are earlier moments which are as good as the composer's Zarathustra. Till, however, is as vigorously comic as ever. Both works were given splendid interpretations. A. W. W.

NEWS ITEMS

Esther Stein, pianist, will give a recital at Jordan Hall, November 5. The program consists of music by Bach, Beethoven, Chopin, Schumann and Liszt.

Charles Ide, New England Conservatory of Music graduate of last June, has accepted the position of Supervisor of Music at the Billings Polytechnic Institute at Billings, Montana. Mr. Ide will be in charge of all musical activities including the orchestra, band and choral groups. He was an active member of Alpha Chapter, Kappa Gamma Psi Fraternity and appeared as vocalist before many New England groups.

The Peoples Symphony Orchestra (Fabien Sevitzky, conductor) will present their first program at Jordan Hall on October 27. Frances Nash, pianist, is to be soloist in the Chopin concerto in E minor, and the other numbers are the Bach Brandenburg concerto No. 3 in G; Leiberson's Winter Garden suite (first time in Boston) and the Beethoven Eroica Symphony. F. W. D.

Trenton Orchestra to Aid Composers

Four Concerts Announced by New Jersey Ensemble Under Max Jacobs—Other Musical Events

TRENTON, N. J.—The Trenton Symphony Orchestra, with Max Jacobs conducting, will open its 1935-36 season with a concert November 19 in the Memorial Building. Four other concerts are to be given December 10, February 18, March 17 and April 21. The popular policy established last year of presenting at each concert, along with the symphonic music of the past, one outstanding work by a contemporary American composer, will be continued this year. When Johnny Comes Marching Home, by Roy Harris, is to be played at the opening concert, with the Euryanthe Overture (Weber), the fifth symphony (Tschaikowsky) and Slavonic Dances (Dvorak). Joseph Wilberscheid returns as the concertmaster and will be heard as soloist at the December concert.

This year the orchestra will receive greater support than ever before. Public, private and parochial schools are cooperating and music appreciation courses in the schools are being devoted largely to the symphony's programs.

TRAINING YOUNG PLAYERS

One of the objects of the Trenton Symphony Orchestra is to develop a training orchestra for young men who are just out or about to be graduated from high school. Here they will receive fundamental training in symphonic playing and be prepared to become members of the large orchestra. Already several former high school students who joined the orchestra in past seasons have been advanced to first chairs.

Bishop Paul Matthews and the Chapter of Trinity Episcopal Cathedral, this city, have announced the appointment of Edward A. Mueller as Cathedral organist and choirmaster. Mr. Mueller succeeds Edward Siddall, who resigned last July.

MUSIC APPRECIATION COURSE

Theodore Hazard Keller, of the music department of Lawrenceville School and organist there, will give a course in music appreciation here this winter, under the auspices of the art advisory committee of the New Jersey State Museum. The lectures will be given in the museum beginning November 6. In presenting the course, Mr. Keller will follow the programs to be played this winter by the Trenton Symphony Orchestra. E. L. J.

Doris Doe on Opera and Concert Tour

Doris Doe, contralto of the Metropolitan Opera, is now on a countrywide tour with the Metropolitan Quartet, after which she goes to San Francisco for appearances with the opera company there, returning to New York in time for the Metropolitan season here. The quartet (which, besides Miss Doe, comprises Queena Mario, Giovanni Martinelli and Ezio Pinza) began their concerts in Harrisburg, Pa., on October 17, continuing in Ann Arbor, Mich., 19; Youngstown, O., 21; Bloomington, Ind., 22; Dayton, O., 23; Louisville, Ky., 24. On October 28 they sing in Grand Rapids, Mich., and, 29, in Cincinnati. November 11, Miss Doe gives a solo recital in Tucson, Ariz. She goes to San Francisco, November 16.

ROSA PONSELLE,
returned from Europe on October 17 and will be heard over the air twice this fall as guest soloist with the General Motors on October 27, and on the To Arms for Peace program, November 21.

New Tibbett Film Has Premiere

Metropolitan, Musical Picture, Presents Amusing Episodes in a Vocalist's Career

Metropolitan, the new Twentieth Century-Fox Musical film in which Lawrence Tibbett is starred, had its premiere at Radio City Music Hall, the week of October 17-24. This picture is the most sophisticated of any opera film yet released, and gives Mr. Tibbett every opportunity to display his glorious baritone voice to the best advantage. He sings The Road to Mandalay, De Glory Road, the Largo al Factotum from the Barber of Seville, and the Prologue to Pagliacci, as well as snatches of other well-known arias.

The story of the picture is slight but very amusing. Thomas Renwick (Mr. Tibbett) meets Anne Merrill (Virginia Bruce) by accident while he is on a fishing trip. She is an embryonic opera singer, and when she learns that he sings minor roles at the Metropolitan Opera, her interest in him, already aroused by his charm of manner, is redoubled. Mr. Renwick returns to New York to learn that his one opportunity to sing a leading role at the Metropolitan has been cancelled. He resigns from the company to the dismay of his teachers, Perontelli (George Marion, Sr.), a former conductor of La Scala at Milan, and Ugo Pizzi (Luis Alberni). Suddenly Mr. Renwick receives a message from Ghita Galin (Alice Brady), a temperamental contralto *prima donna* Renwick has known in Italy and who is now married to a wealthy banker, T. Simon Hunter (Thurston Hall). Mme. Galin engages Renwick as the artistic director of the opera company which she is backing with Hunter's money, and promises him his chance to sing leading roles. In the meantime, the young baritone has again met Anne Merrill and fallen in love with her. When the other principals are engaged for the performance of Carmen, Miss Merrill is given the part of Micaela.

A PRIMA DONNA'S TANTRUMS

Then come the most accurate and amusing scenes of the film, in which Perontelli, the conductor, repeatedly resigns from the company because of the *prima donna* tantrums of Mme. Galin. Finally, Mme. Galin hears Miss Merrill singing the Micaela aria during the dress rehearsal. She discharges her because she sings so well. Renwick protests and Mme. Galin refuses to sing and withdraws her financial support. Renwick attempts to raise enough money to go on with the performance. Miss Merrill turns out to be a wealthy girl who has refused to reveal her father's identity because she has wanted to build her career on merit. She finances the performance, the opera is changed to Pagliacci because the scenery and costumes have been paid for. The audience packs the house, Renwick asks Anne to marry him, the opera begins and Renwick makes a hit singing the Pagliacci Prologue.

From every standpoint of acting, musical interpretations, enunciation of lines, and vocal passages, Mr. Tibbett has made the best picture of his career. It is superbly directed by Richard Boleslawski, and Mr. Tibbett has attained an ease of stage manner that places him high on the list of motion picture actors. His voice has registered faultlessly and arouses enthusiastic applause from his audiences. Miss Bruce acts with charming naivete. Alice Brady is magnificent as the temperamental *prima donna*. This is one of the finest bits of acting she has done on the screen. Others of the cast, who give outstanding performances, are George Marion, Sr., Luis Alberni, and Cesar Romero.

Metropolitan depicts with accuracy the back-stage atmosphere of the opera stage, and its local color throughout is fascinating. H. J.

Stokowski Eulogizes Theodore Thomas

Philadelphia Orchestra Programs Include Transcriptions of Frescobaldi and Debussy Works—Hans Barth Offers Piano Recital

PHILADELPHIA.—The second pair of Philadelphia Orchestra concerts, Leopold Stokowski conducting, took place October 11 and 12, before large audiences.

Before beginning the program Mr. Stokowski paid tribute to Theodore Thomas, as October 11 was the 100th anniversary of the birth of Thomas. Mr. Stokowski said that it was largely due to the pioneer work of Theodore Thomas that the great American orchestras of today were made possible.

The program opened with a beautiful old Gagliarda by Frescobaldi, transcribed by Stokowski, chiefly for the brass and woodwind choirs, thereby giving much the effect of a chorale-prelude.

There followed the impressive Brahms symphony No. 4 in E minor, which was given a magnificent reading and performance. Probably one of the most profound works in the orchestral repertoire, it demands much of performer and listener. There seemed no question as to the pleasure of the audience in hearing it so well presented.

The Roman Carnival by Berlioz again flashed its gayety, under Stokowski's baton. In contrast came the Debussy La Cathedrale Engloutie, in the Stokowski transcription. This brought out all the Debussy atmospheric effects. Stravinsky's Firebird suite charmed the adult hearers in much the same way that it did those in the Youth Concert audience last week. The wonderful gradations of tone, from the loudest *fortissimo* of the Infernal Dance to the sofest *pianissimo* at the close of the Berceuse, were again noted with amazement.

As more or less of a postscript to the regular program, came an authentic Japanese composition, Etenraku (meaning "Brought down from Heaven") transcribed for modern Western orchestra by Konoye, one of the leading orchestral leaders of Japan. Mr. Stokowski spoke briefly in regard to the work, before the orchestra played it. An effort has evidently been made to imitate the ancient instruments, and in a measure has been achieved. The effect is a peculiar wailing sound, but not depressing.

HANS BARTH RECITAL

Hans Barth, modern master of the piano and harpsichord, who has joined the faculty of the Hyperion School of Musical Art, gave a faculty recital in the New Presser Auditorium, on October 17, before an audience which filled the room and overflowed into the hall. His program was unhackneyed, and well played.

A sonata by Galuppi, orginally written for harpsichord, opened the program, and was played with much the effect of the old instrument. There followed a piano transcription by Mr. Barth, of a Mozart minuet, which was played with exquisite delicacy. Brahms' theme and variations in D minor proved interesting and not too long, as is often the just criticism of variations. Mr. Barth's performance of the Schumann Album Leaves was masterly, bringing out the contrasts in tone and mood of the eighteen short pieces. La Campanella of Paganini-Liszt gave ample opportunity for the exhibition of technical prowess and "brought down the house." The B flat waltz of Chopin was given as an encore at this point. The two final program numbers were a Gretchaninoff sonata, op. 129, consisting of three short movements, less interesting than most of the program, and the MacDowell prelude and presto, which was splendidly performed. Two encores were added—Chopin's etude in F, and Mr. Barth's brilliant arrangement of the waltz from Faust. M. M. C.

Detroit Orchestra Schedules Eminent Soloists for Broadcast Programs

Heifetz Heard Under Kolar's Baton in Opening Ford Concert—San Carlo Opera Presents Series to Applause, with Ljungberg Singing Tosca as Guest

DETROIT.—The Ford Sunday Evening Hour Broadcasts from Orchestra Hall on a CBS coast-to-coast network, with Victor Kolar conducting the Detroit Symphony Orchestra, and a mixed chorus of forty-four voices trained by Thaddeus Wronski of the Detroit Civic Opera, have announced a brilliant list of guest soloists. These are Jascha Heifetz, Lucrezia Bori, Julius Huehn, Dalies Frantz, Richard Crooks, Joseph Szigeti, Mischa Levitski, Cyrena Van Gordon, Kirsten Flagstad, Albert Spalding, Lauritz Melchior, Elizabeth Rethberg, and the Metropolitan Opera Quartet (consisting of Grete Stueckgold, Kathryn Meisle, Richard Crooks, Ezio Pinza), and Charles Kullman. Of these artists those paying return engagements on these broadcasts are Huehn, Crooks, Levitzki, Rethberg, Stueckgold, Meisle and Pinza.

Jascha Heifetz, violinist, opened the series on September 29 before a brilliant and well-filled auditorium. His tone, as deep and magnetic as ever, swayed the visible audience which seemed music-starved after the summer season. His program consisted of one concerto and three tid-bits, played with Heifetz finesse. His closing number was one of his own arrangements. The chorus and orchestra were up to par.

SAN CARLO OPERA APPEARS

The San Carlo Opera Company paid its annual return visit to Detroit commencing October 6, this time performing in the beautiful erstwhile movie house, the Capitol Theatre, which, with all its elaborate and ornate trimmings, has much of the old-time opera atmosphere. Aida was the premier offering to a good-sized audience with well-known singers in the cast, and bright and cheery new scenery. Bianca Saroya added much to the success of the evening in the title role, proving herself again to be one of our leading artists. Her fine voice retains its rich flavor. Carlo Peroni repeated his success in obtaining full value from his orchestra. In the cast were Amneris (Elsa Hottinger), Radames (Aroldo Lindi), Amonasro (Mostyn Thomas), Ramfis (Harold Kravitt), the King (Natale Cervi), Messenger (Francesco Curci), Priestess (Charlotte Bruno).

Goeta Ljungberg was the magnificent guest artist in Monday's performance of Tosca. Never has there been such a dramatic presentation of the role in this city. Carmen was the third offering of the San Carlo with Lorna Doone Jackson. Miss Jackson, who made a pretty picture, was not in her usual voice and the role of Carmen was vocally disappointing. Aroldo Lindi as Don Jose stirred the vast audience with his singing all evening, his Flower Song being especially fine. Mostyn Thomas was a robust Escamillo, and Charlotte Symons fitted the part of Micaela perfectly, singing delightfully.

Miss Symons was the Marguerite of Gounod's Faust, the Wednesday's offering of the San Carlo company. This time-honored opera never fails to attract. Miss Symons has a flute-like, lyric voice and an engaging stage manner. Rolf Gerard, as Faust, revealed an agreeable voice.

MUSIC STUDY CLUB OPENS SEASON

The Music Study Club of Detroit, which, in addition to the work its name implies, also embraces musical philanthropic work and concerts and study courses for child members, opened its season October 15 with a federation and past presidents' luncheon. Scheduled for the season under the program chairmanship of Mrs. Samuel Schaflander, is the presentation of music by Detroit composers, Early American Indian compositions, as well as religious works. Bernard Lachs, study chairman, has arranged a course for members in Creative Listening to be given by Henry Hermann, pianist and lecturist. He will present on the piano, musical literature from Bach through Wagner and Debussy with special attention to the development of the symphony. The first meeting in October included a study of Bach Fugue and early eighteenth century Art. Illustrations were given by Margueriete Schieulling Hoexter, soprano, Sadie Cooper Alter, violinist, and Lieba Clamage, pianist. R. C. B.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

ELISABETH RETHBERG

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

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Col. de Basil's Ballet Russe on Tour

When Col. de Basil's Ballet Russe completed its New York engagement at the Metropolitan on October 20, a long tour started, opening in Albany on October 21. Other cities to be visited include: Ottawa, Quebec, Montreal, Springfield (Mass.), Boston, Worcester, Providence (R. I.), Hartford, White Plains (N. Y.), Baltimore, and an entire week in Philadelphia, under Stokowski's baton. The tour continues after that with a stay in Chicago, beginning November 24. January 10 finds the ballet opening in Los Angeles, Cal. March 10 takes them to Havana, Cuba, for several performances.

The Ballet Russe sails in April for a month in Barcelona, followed by appearances in Madrid, a short season in Paris, and their annual season in London at Covent Garden, beginning June 1. After that the members will have a holiday of a month.

RICHARD BONELLI

opened his season with a broadcast on the World Peaceways Program, October 17. On his way to San Francisco for the opera season there, the baritone sings in York, London (Ont.), Toronto, Bay City (Mich.) and Sioux Falls. His engagements in opera on the Pacific Coast include appearances in Boheme, Pagliacci, Aida, The Barber of Seville, and Rigoletto.

Col. de Basil's headquarters from now on will be in London, where the ballet will perform twice a year in the spring and again in the fall. Next season the tour in America will probably be shortened to allow for more European appearances.

Cleveland Orchestra Plans Discussed by C. J. Vosburgh, Manager

C. J. Vosburgh, manager of the Cleveland Orchestra, recently was in New York for a brief visit.

"On October 10 the Cleveland Orchestra, under the direction of Dr. Artur Rodzinski, opened a banner season," he told a representative of the Musical Courier. "During the organization's twenty-eight weeks of appearance, more than 100 concerts are scheduled. This includes the Cleveland series of symphony programs, opera, special concerts, children's concerts, a three weeks' tour, beginning February 3, through the Eastern and New England States, into Canada; and ten coast-to-coast broadcasts over an NBC network.

"As will be seen, this is an average of three and four concerts a week, so extensive a list of bookings that we feel we can accept no more engagements in 1935-36.

"The subscription sale in Cleveland, for both the symphony and opera events, is far beyond that of last year; so much so, that I feel certain that an extra performance of each opera will have to be given.

"The time the orchestra devotes to touring in the East has had to be increased to three weeks to accommodate the centres which want an opportunity to hear these concerts. Our itinerary includes Scranton, White Plains, Troy, Williamstown, Northampton, Springfield (Mass.), Providence, Worcester, Hartford, Albany, Princeton, Lancaster, Wilkes-Barre, Ithaca, and Hamilton, Ont. In addition, the orchestra is fulfilling three engagements at Oberlin College, two in Toledo, two in Columbus and one in Akron." M. L. S.

John Charles Thomas to Open Town Hall Endowment Series

The Sixth Town Hall Endowment Series of concerts will be inaugurated this year with John Charles Thomas' first New York recital of the season, on October 27, at Town Hall. This is the only matinee event on the series, all of the remaining seven attractions being scheduled for evenings.

Schipa Begins Seattle Recital Course

Large Audience Attends Concert by Opera Tenor—Dancer Appears in Program with Resident Symphony Orchestra

SEATTLE, WASH.—Tito Schipa, presented at the first concert of the Cecilia Schultz series, opened the season of artist concerts in the city with his appearance at the Moore Theatre, October 8. Singing to a capacity audience, including a packed stage, Mr. Schipa again demonstrated his artistry and the charm which his voice holds for all listeners. He was accompanied by Renato Bellini, and was enthusiastically acclaimed.

Juva Marconi, Italian ballerina, appeared in three Danses Symphoniques at the Metropolitan Theatre, October 5. A large audience was assembled to witness her recital. However, the honors of the evening went to Basil Cameron and the Seattle Symphony Orchestra, for the entire first section of the program was given over to beautiful interpretations of lighter symphonic music. The dance numbers, for which the symphony under Dr. Cameron furnished the music, revealed Miss Marconi to be lithe, supple and of an acrobatic inclination. Of such short duration and similar character were the three dances, that though they were well received, there was much disappointment in that more opportunity had not been given to judge of her accomplishments.

Duncan McKenzie, lecturer on the Oxford Piano Course for beginners, was presented in a series of lectures from October 7 to 11, at the Fischer Studios, in cooperation with the Oxford Piano Course Normal Centre. The series afforded a splendid opportunity for teachers of piano, particularly those interested in class work for beginners.

Iris Canfield, cellist and member of the Seattle Symphony, gave another of her series of five recitals at Anderson Hall on the University Campus on October 13. Outstanding for their interpretative qualities were the Dvorak B minor concerto, and the Valentini E major Sonata. Helen Louise Oles provided excellent accompaniments.

J. H.

Concert to Benefit Jewish National Fund

A concert for the benefit of the Jewish National Fund of America will be given on December 1 at Carnegie Hall, New York. The artists include Ruggiero Ricci, boy violinist, and Sascha Gorodnitzki, pianist. Mrs. Louis I. Barst is the chairman of the concert committee.

Crooks, Eddy and Speaks on New Firestone Series

The winter's new Voice of Firestone radio programs open on November 4 and continue over the NBC-WEAF network throughout the season every Monday evening. This is the eighth consecutive year that Firestone has appeared on the air. The artists for this year are Richard Crooks, Nelson Eddy and Margaret Speaks. William Daly's radio orchestra and the Firestone Choral Symphony are again featured.

Music School Settlement Announces Faculty Appointment

According to announcement made by Melzar Chaffee, director of the Third Street Music School Settlement, New York, Laura Elliot has resigned as head of the vocal department, and Euphemia Blunt will succeed her. Miss Blunt was associated for many years as singer and teacher with Yeatman Griffith, vocal pedagogue. The other members on the vocal faculty are Edmund Jahn and Richardson Irwin.

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THE CURTIS INSTITUTE *of* MUSIC

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THE CURTIS INSTITUTE OF MUSIC announces its seventh annual series of radio concerts over the network of The Columbia Broadcasting System beginning Wednesday Afternoon, October 23rd from 4:15 to 5 o'clock, Eastern Standard Time, and continuing for twenty-six weeks.

The broadcasts will feature The Curtis Symphony Orchestra, under Fritz Reiner, Chamber Music groups, under Dr. Louis Bailly and Vocal and Instrumental Soloists of the Institute in a series of composers' programs.

The broadcasts may be heard over the following stations:

Akron	WADC	Montreal	CKAC
Albany	WOKO	Nashville	WLAC
Atlanta	WGST	New Orleans	WWL
Atlantic City	WPG	New York City	WABC
Baltimore	WCAO	Oklahoma City	KOMA
Bangor	WLBZ	Orlando	WDBO
Birmingham	WBRC	Pensacola	WCOA
Boston	WNAC	Peoria	WMBD
Bridgeport	WICC	Philadelphia	WCAU
Buffalo	WGR	Pittsburgh	WJAS
Charlotte	WBT	Portland	KOIN
Chattanooga	WDOD	Providence	WEAN
Chicago	WBBM	Reno	KOH
Cincinnati	WKRC	Richmond	WMBG
Cleveland	WHK	Roanoke	WDBJ
Colorado Springs	KVOR	Rochester	WHEC
Columbus	WBNS	St. Louis	KMOX
Dallas	KRLD	Salt Lake City	KSL
Davenport	WOC	San Antonio	KTSA
Dayton	WSMK	San Diego	KGB
Detroit	WJR	San Francisco	KFRC
Des Moines	KRNT	Savannah	WTOC
Denver	KLZ	Seattle	KOL
Durham	WDNC	Shreveport	KWKH
Elmira-Ithaca	WESG	Sioux City	KSCJ
Fort Wayne	WGL	South Bend	WSBT
Greensboro	WBIG	Spokane	KFPY
Harrisburg	WHP	Springfield	WMAS
Hartford	WDRC	Syracuse	WFBL
Houston	KTRH	Tacoma	KVI
Indianapolis	WFBM	Tampa	WDAE
Jacksonville	WMBR	Toledo	WSPD
Kansas City	KMBC	Topeka	WIBW
Knoxville	WNOX	Toronto	CFRB
Lincoln	KFAB	Tulsa	KTUL
Little Rock	KLRA	Utica	WIBX
Los Angeles	KHJ	Waco	WACO
Louisville	WHAS	Washington	WJSV
Manchester	WFEA	Wheeling	WWVA
Memphis	WREC	Wichita	KFH
Miami	WQAM	Wichita Falls	KGKO
Milwaukee	WISN	Winston-Salem	WSJS
Minneapolis-St. Paul	WCCO	Worcester	WORC
Mobile	WALA	Yankton	WNAX
Montgomery	WSFA	Youngstown	WKBN

PHILADELPHIA RITTENHOUSE SQUARE PENNSYLVANIA

Los Angeles Welcomes Two New Series of Opera Productions

Bitter Sweet Sung by Cast Headed by Evelyn Laye in Shubert Operetta Season—Carmen Inaugurates Grand Opera Festival

LOS ANGELES.—A large and enthusiastic audience witnessed a fine performance by Evelyn Laye, young British actress, in the opening of Noel Coward's Bitter Sweet at the Shrine auditorium here on October 11. The performance ushered in the Shubert Festival of musical comedies and operettas, under the personal direction of J. J. Shubert, who gathered together the cultural leaders of the city and the motion picture industry to sponsor his season here. The opening itself was an impressive one, with most of the sponsors attending in theatre parties. The house, seating 6500, was within a handful of being completely filled.

First-nighters forced Miss Laye to give many encores, particularly of I'll See You Again, a highly sentimental ditty but effective in its way. Her voice is not, perhaps, of genuine operatic dimensions, but has a pleasing quality of ease and simplicity, which, coupled with her charming ability as an actress, gave her a personal triumph. Miss Laye was supported by Bartlett Simmons, who undertook to portray the musician whose death in a duel preceded his fame as a composer. The voice offered by Simmons was one well-trained in the exigencies of operetta work, and his interpretation of the Coward lyrics was warm and phrased properly for the music.

The scenery, designed by Watson Barratt, received applause, and made good advantage of the tremendous size of the Shrine stage. The staging of the ballets was elaborate. This, too, received a fine hand. The remainder of the cast was more than adequate and included Betty Ross Clarke, Mildred Rogers, John Ehrle, Zella Russell, Ruth Reiter, the *danseuse;* Leonard Ceeley, Hope Emerson, Barnett Parker, Frank Dirth.

Rose-Marie, the next operetta, was scheduled to open on October 21. Some of the others are Naughty Marietta, Gay Divorcee, Nina Rosa, Blossom Time, Land of Smiles, Golden Dawn, Princess Flavia, Love Song, Count of Luxembourg, Conversation Piece, Music Hath Charms, Countess Maritza, Cyrano de Bergerac (with the Sascha Pokrass score) and Charles Wakefield Cadman's new work, Splendid Hour, a drama of the historic events of 1776.

NEW OPERA SERIES LAUNCHED

That Los Angeles has long been in need of a permanent institution for the presentation of grand opera as regular musical fare has long been admitted by those persons interested in the mysteries of that particular art. After having witnessed the performance of Carmen, October 14, at the Philharmonic Auditorium, the first of a series of eight which is projected in the Los Angeles Grand Opera Festival, we are of the opinion that while what was heard can be construed as a step in the right direction, there is still a long way to go before final success will be achieved.

The opera is, of course, one of the most melodious of all works in this form and, if presented at all sympathetically, usually has a warm reception. This much can be said for the Carmen performance. The sympathy was there in abundance, and the audience responded well enough.

The character of Carmen was sung by Maria Luisa Escobar, who presented a voice that showed years of experience behind it. Don Jose was sung by Lodovico Tomarchio, and the same can be said of him. Rudolfo Hoyos was an adequate Escamillo. R. M.

KIRSTEN FLAGSTAD, soprano of the Metropolitan Opera, is singing Marshall Kernochan's We Two Together on her concert tour. A first hearing of the song was at Newark, N. J., on October 15, followed by another presentation at Utica, N. Y. Mme. Flagstad also will sing this number on her New York recital program in Town Hall. (Herbert Mitchell photo.)

The Complete Pianoforte Sonatas of Beethoven to be given by

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The artistic and educational importance of this series prompts us to carry this weekly reminder for the benefit of our readers in the Metropolitan area.

RAMBLING AROUND

Grace Moore heard the Fritz Kreisler opera, Cissy, while in Vienna this summer and has persuaded Columbia pictures to screen this at once instead of Marseillaise, as formerly planned. Cissy contains a medley of Kreisler songs, and will go into production in November, with Joseph von Sternberg directing.

* * *

Armanda Chirot, Mexican soprano, has been engaged by the Los Angeles Grand Opera Company to sing Rigoletto and La Traviata, October 14 and 16, under the direction of Aldo Franchetti at the Philharmonic Auditorium. This will be her first appearance in opera in Los Angeles.

* * *

Raya Garbousova, cellist, appears with the Los Angeles Philharmonic Orchestra as soloist, December 12 and 13, under Pierre Monteux as conductor.

* * *

Florence Rubens, a pupil of Bertha Vaughn of Los Angeles, was recently a singer in Lawrence Tibbett's new picture, Metropolitan. She is now engaged to sing in Carmen with the Los Angeles Opera Company.

* * *

Walter E. Hartley is director of music at Occidental College located in Los Angeles, of which institution Dr. Remsen D. Bird is president. Mr. Hartley teaches organ, harmony and composition in addition to his duties as director.

* * *

Vincent Ceccarelli, tenor, is singing three important roles with the Los Angeles Grand Opera Company, which opened on October 14, in Rigoletto, Faust, and Barber of Seville. Mr. Ceccarelli first appeared in this country on the 1927 tour with Chaliapin and recently had a prominent part in the musical picture, Love Me Forever, with Grace Moore.

Laura Saunders sings Nedda in Pagliacci on October 26 with the Los Angeles Opera Company. Mrs. Saunders is the wife of the music critic of the Hollywood Citizen-News.

* * *

George Liebling continues to be the dean of piano teachers in Los Angeles and Hollywood. Today he has more pupils than he has had for many years. He is a Liszt exponent of the piano.

* * *

Ann Traverso sang the role of Micaela in Carmen with the Los Angeles Opera Company, October 14, at the Philharmonic Auditorium.

* * *

Natale Carossio of the San Francisco Opera directs a chorus of sixty voices in Lily Pons' new musical picture being produced by RKO-Radio Studios. The entire second act of Lakmé will be given as a part of this film.

* * *

Nora Lena Holt, soprano, formerly of Chicago, is now singing nightly at the Club Comique in Hollywood. Miss Holt has fulfilled many engagements in recent years in Paris, London, Shanghai, New York and Chicago, and her present contract in Hollywood is for an entire year.

* * *

Maria Marova, mezzo-soprano, came to this country with the Russian Grand Opera Company and now lives in Hollywood. She is an artist pupil of Nina Koshetz. Mme. Marova sings seven roles with the Los Angeles Opera Company now playing here. She appeared in three roles at the Greek Theatre last summer.

* * *

Marion Talley was announced to star in Offenbach's Tales of Hoffmann at the Metro-Goldwyn-Mayer lot, but it seems Warner Bros.-First National Studios made a better offer for the use of the music of this opera. It is stated that Max Reinhardt will direct the making of this musical picture on the Warner Bros. lot. This leaves MGM to select a new medium for the screen debut of Miss Talley.

* * *

Mary Garden has been signed as adviser for all operatic productions at the Metro-Goldwyn-Mayer studios. Miss Garden will arrive in Hollywood soon to take over her new duties at the MGM lot.

* * *

Eleanor Woodford took the soprano role of Leonora in Il Trovatore on October 19, with the Los Angeles Opera Company (Aldo Franchetti conductor). She appears as soloist, December 13, at El Paso, Texas, in Mendelssohn's Hymn of Praise with the Community Concerts Association.

* * *

Tito Schipa, tenor, opens L. E. Behymer's artist series with a recital at the Philharmonic Auditorium on October 29. Other important singers to be heard under the Behymer banner this season will be Nelson Eddy, Nino Martini and Grete Stueckgold.

* * *

Night At The Opera is the title of a new musical picture made by the Marx Brothers, which was given a preview Saturday, October 12. This is a Metro-Goldwyn-Mayer production.

* * *

The Music and Art Foundation of Los Angeles held its annual contest for free scholarships October 12. This foundation gives many scholarships yearly to pianists, vocalists and violinists. Twenty-four people were in this competition.

* * *

Lucile Millikin, soprano, pupil of Lazar Samoiloff of Los Angeles, sang the role of Rosina in the Barber of Seville with the Los Angeles Grand Opera Company, October 25. This was the first appearance of Miss Millikin on the operatic stage. She is singing over the Columbia network on Sunday evenings.

* * *

Grace Nolan is the head of the Kingsley-Nolan publicity agency of Hollywood. Aimee Torriani is her assistant, with offices in New York and Hollywood. Mrs. Nolan handles the publicity for such artists as Cesar Romero, Walter King, Eric Linden, Helen Morgan, the Duncan Sisters, Gene Lockhart, Dickie Jones, Chick Chandler and many others connected with the picture studios.

* * *

Lillian Steuber, pianist, is engaged to play at the Biltmore Hotel, October 28, in connection with the first concert of the season of the Los Angeles chapter of Pro Musica. Miss Steuber has appeared in Southern California with most of the prominent musical clubs and societies. She is making arrangements for an extended tour in nearby states next spring. She is a Californian by birth.

Erich Korngold is composing the music for the first opera written exclusively for the screen. He is having the assistance of Oscar Hammerstein II. This operatic vehicle, entitled Give Us This Night, in which Jan Kiepura, tenor, and Gladys Swarthout, mezzo soprano, will be starred is to be produced by Paramount.

* * *

Richard Dennis, a tenor of Los Angeles, recently appeared with the Euterpe Club in Romeo and Juliet, the Hollywood Opera Club in La Boheme, and the Hollywood Woman's Club in recital. He is also the soloist in the First Church of Christ, Scientist, of Beverly Hills. Mr. Dennis came west two years ago from North Dakota.

* * *

Andre Kostelanetz is the conductor in the pit for the operatic sequences in Lily Pons' first musical picture, I Dream Too Much. Kostelanetz, formerly an opera conductor, later coach to Metropolitan Opera artists, is now with the Columbia Broadcasting System as conductor and arranger.

* * *

Joy McArden, soprano of Covent Garden and Paris Opera, sang Marguerite in Faust with the Los Angeles Grand Opera, on October 21, with Aldo Franchetti conducting. Miss McArden toured one and one-half years in Australia doing recitals and broadcasting. She made her debut in Mignon at the Copenhagen Opera and afterwards sang at the Paris Opera. Miss McArden sings in seventeen languages and speaks nine. C. K.

Cleveland College Broadcasts American Music

For four successive years the Radio Division of Cleveland College of Western Reserve University has sponsored a series of music programs, emphasizing modern music. Particular attention has been paid to American music through performances by the Cleveland String Quartet. This year the programs will be given in the Chamber Music Hall of Severance Hall and be open to the students of Western Reserve University. The series is to be broadcast over the Columbia Broadcasting System on Tuesdays for ten consecutive weeks beginning October 22. The Cleveland String Quartet is playing the Roy Harris quartet and the new quintet of John Alden Carpenter, as well as standard works. Members of the quartet are Josef Fuchs, first violin; Rudolph Ringwall, second violin; Carlton Cooley, viola; and Victor de Gomez, cello. Several of the programs are to be played by the Walden String Quartet, the members of which are Homer Schmitt, first violin; Bernard Goodman, second violin; Leroy Collins, viola; and Robert Swenson, cello. The program is directed by Arthur Shepherd of the music department of Western Reserve University.

Luisa Montez Plans Tour of Eastern States

Luisa Montez, contralto, interpreter of Spanish-American folk songs, is presenting concerts on board the SS Kungsholm, Bermuda bound. Upon her return Miss Montez will take her company of four artists on an extended tour of the Eastern states.

In keeping with the customs and fashions of the early California days, the members of the company (singer, violinist, guitarist, and pianist) are attired for their concerts in the costumes of the period. Several of Miss Montez's appearances are upon school programs, as the presentation is designed to be educational as well as entertaining.

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Baltimore holds a record unique among American cities—for sixteen years the taxpayers have maintained a municipal department of music. The length of time that the city has supported this department takes it definitely out of the class of experiments. Another feature which is a testimonial to the permanence of municipal music in Baltimore is the steady increase of its activities and the growth of its budget through the period of its existence.

Frederick R. Huber, municipal director of music in Baltimore, told something of the development of the department and of the benefits, both tangible and spirtual, that it has brought to citizens of the Maryland city.

SIX MUSICAL ORGANIZATIONS SUPPORTED

"As we begin this sixteenth season since the department's inception, we have six municipally-supported major music organizations—the Baltimore Symphony Orchestra, the Municipal Band, the Park Band, the Colored Orchestra, the Colored Chorus, and the City Colored Band. These are all permanent and firmly established in the civic life. The municipal department of music also manages the visits to Baltimore of the Metropolitan Opera. We encourage other organizations as much as possible and our co-operation has been the impetus to the organization of the Handel Chorus, a local ensemble of 400 voices, formed only this year. Roman Steiner is the conductor, and the group, along with the Baltimore Symphony Orchestra, will give a performance of The Messiah on December 27 that is expected to become a traditional Christmastide event.

"During the time that Baltimore has officially recognized music as a civic factor, I have received many letters from all over the country asking for concrete reasons for the success of municipal music and how we have made that success.

"In the first place, the municipal department of music has kept out of politics. I have directed its activities under six mayors, some Republican, some Democratic, and music has yet to become a political football in Baltimore. All the mayors were sympathetic toward our aims, and assisted and encouraged the work. The present Mayor Howard W. Jackson furnishes every cooperation, and it was he who refused to cut the funds allotted to music during the depression. 'In times of war,' he remarked. 'we need a band to cheer the soldiers. In economic stress we should have music to keep up the general morale.'

"As for the benefits our work has brought to Baltimore—. What better national advertising could a city have than the publicity which has come through our civic musical activities? At the big band concerts and community sings during the summer, as many as 40,000 have crowded the park where a concert was held. Many of these were from out of town, attracted to Baltimore by these events.

MAKING GOOD MUSIC AVAILABLE TO ALL

"However, I feel that the greatest good comes from the opportunities we have made available for the public to hear fine music at a price within the reach of everyone.

"It is one of our primary aims to bring this music to the thousands who cannot afford the subscription prices for the concerts of the major orchestras and other organizations which visit Baltimore.

"In conjunction with our providing music for the adult population, we give programs especially for children. Of course, Baltimore is by no means the only city in which the younger element are trained tonally, but I think we are alone in having this part of education a municipal project.

PROMOTING GOOD CITIZENSHIP

"We believe that the cultivation of a love of music makes for better citizenship. Every normal human being requires a certain amount of escape from the confines of his own problems and personality. It is the task of parents and educators to open up healthy and beneficial ways of diversion to young people. Sociologists lament the fact that so many juveniles today seek morbid and often vicious excitement. Some of these unfortunate youngsters, of course, are mentally abnormal, but I believe that many are only rebelling against a sphere too limited, and blundering downward when they might have been guided into sunnier paths.

"The cultivated mind may turn to the arts for temporary reprieve from the hum-drum, and what is more ennobling and rewarding than a flight into the realm of music? It is perfectly possible, of course, to lead a useful and happy life, without benefits of any form of music, just as one may live with the curtain drawn across the window that faces the garden. But how much pleasanter and less confining to open the view to beauty.

NEGRO ORGANIZATIONS ACTIVE

"In Baltimore, too, we see that all citizens may share in the municipal music. Our colored population has its own concerts, both for adults and in their schools. It has its own orchestra and chorus, and manifest keen interest in tonal activities. Among the local soloists whom we have featured with our colored orchestra was Anne Wiggins Brown, who went on from the successes she achieved with us, until now she is singing the role of Bess in George Gershwin's new opera, Porgy.

"This singer was in Baltimore again last summer, and took part in the concert given by the Colored Orchestra and Chorus on June 27. From New York, she wrote me, expressing her pleasure in singing with her people. She added, 'I feel that it was one of the most important and gratifying things the city of Baltimore did when they established this group. It gives the colored people who are talented musically an opportunity to express themselves in music, and it gives enjoyment and inspiration to all who listen'."

M. L. S.

Lawrence Tibbett Sees Screen Acting as Beneficial for Singer

Returning to the field of musical screen performance after an absence of four years, in which he devoted himself to opera, concerts, and radio, Lawrence Tibbett recently announced in an interview some of his impressions of the medium. In making his new musical film, Metropolitan, which had its premiere at the Radio City Music Hall, New York, on October 17, Mr. Tibbett relates that he found his experience in all these fields were of benefit to the others. In particular, the baritone believes that acting for the motion pictures can improve the dramatic technic of the opera singer.

"An opera star can learn much by acting for the screen," he observed. "Operas are sung in French, Italian and German, therefore the singers should do something to let the part of the audience not familiar with those tongues know what it is all about.

"Their gestures should have the value of pantomine. By watching a great dancer perform it is possible to visualize the story the dancer is interpreting.

"But singers have been taught to think of nothing but their voices. They use their hands and arms as crutches to brace and support their voices.

"Acting for the motion picture screen—especially singing for it—develops singers in the art of pantomine. When I was in Hollywood, before making The Rogue Song, I found it necessary to revise my acting technic, and I found it of immense benefit when I returned to the Metropolitan to sing.

"The change in style has been a permanent one, for, in returning to Hollywood for my role in Metropolitan, I found myself stepping naturally into the acting style of my fellow players. I think that the other singers who come to the screen from opera will experience the same change."

Charlotte Boerner to Sing in Opera Abroad

Charlotte Boerner, soprano, who is now in Europe, includes among her forthcoming engagements a scheduled appearance in Trieste as Elektra in Chrysothemis. Paris will hear her as Marguerite in Faust, Vienna as Madam Butterfly. These take place in the late winter, following a visit which Miss Boerner will make to America in December.

Even if your child's real interest in music proves to be the violin, the 'cello, the flute, or his own voice, he should learn the piano too.

For the piano is almost invariably the accompanying instrument. And, culturally, it is the most broadening of all instruments. In fact, in the great conservatories, both here and in Europe, it is regarded as a "must" . . . required of *all* students, and indispensable for embryo composers and conductors.

In any medium, it is important, of course, for the student to have the best instrument he can afford. And while the young violinist usually cannot hope to own a Stradivarius until he is well launched in his career, the piano pupil may have a Steinway from the very beginning.

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Chicago Symphony Launches Winter With Gala Offerings

Stock Conducts Opening Concerts of Year to Applause—San Carlo Opera Begins Series with Success—Grete Stueckgold and Julius Huehn Open Northwestern University Recitals

CHICAGO.—The musical bill of fare for the past week was varied, interesting and abundant with events of first import. The Chicago Symphony Orchestra opened its forty-fifth season; Fortune Gallo and his San Carlo Opera Company appeared before sold-out houses throughout the first week of its three weeks' season at the Auditorium; the University College of Northwestern University inaugurated a ten-concert series entitled The History and Enjoyment of Music with Grete Stueckgold and Julius Huehn, of the Metropolitan Opera and the Manuel and Williamson Harpsichord Ensemble; Annemarie Gerts came back to Curtiss Hall with another song recital; John H. Patrick, basso, began Bertha Ott's season with a recital in Kimball Hall.

FIRST SYMPHONY PROGRAM

A large and enthusiastic audience assembled at Orchestra Hall for the Chicago Symphony Orchestra's first concert on October 17. Dr. Frederick Stock opened the forty-fifth season with a program enlisting two German and two French composers—a sort of musical *entente cordiale*. Beethoven's Leonore overture No. 2, Franck's D minor symphony, Debussy's Iberia and the Bachanale and finale from Wagner's Tannhäuser were exceptionally well played and disclosed the orchestra at its best. To analyze further would seem to be out of order as all the compositions have been played time and again at Orchestra Hall. The Chicago Symphony Orchestra, now in its forty-fifth year, is our principal musical asset and it is pleasurable at this time to discover that at the first concert the hundred virtuosi that compose its personnel were in fine spirit and form. Only five new members have been added—William Levitt, Carle Racine and David Moll, violinists; George Sopkin, cellist, and Samuel Jordan, bassoon player.

SAN CARLO OPERA

Prosperity is here, judging from the packed audiences assembled nightly in the Auditorium to fête Fortune Gallo's performances of Aida, Madame Butterfly, Lohengrin, Carmen, Rigoletto, Faust, and Il Trovatore. True, several performances were given for the benefit of worthy causes, yet on regular nights hundreds were turned away unable to secure seats at the box office. It has been said that the low scale of prices is enticing opera-lovers to patronize the San Carlo company's performances, but to an impartial umpire it seems that good management is responsible for the extraordinary patronage given everywhere to the company.

At the opening performance of Aida, given for the benefit of the Illinois Masonic hospital, Cyrenna Van Gordon, an old favorite in our midst, strengthened the cast with her gorgeous performance of Amneris. Bianca Saroya, in the title role, shared with the guest artist in the success of the night. It is said that Lindi on this occasion sang his seven hundredth performance of Radames. In Butterfly, on the following night, the young American tenor, Rolf Gerard, made his debut in Chicago as Pinkerton. He is a pleasing young artist who should develop as one of the mainstays of the company. At present his voice is too frail for the vast Auditorium. Hizi Koyke, who made a hit last year as Cio-Cio-San, is as ever the captivating Nipponese. However, she should be reprimanded for singing unmercifully off pitch. This sin is becoming chronic with many singers nowadays, and graceful and lovable Hizi Koyke has acquired that habit which will tend to lessen her popularity unless remedied quickly.

In Lohengrin, Goeta Ljungberg, referred to as the Jenny Lind of our day, made her first bow in opera here. She made an appealing Elsa, singing with musicianly finesse and offering a histrionic reading that captivated the large audience. A deputation of her countrymen was on hand to do her honor. During the first intermission Ex-Congressman Carl R. Chindblom, on behalf of the Swedish colony of Chicago, presented the diva with a bouquet of flowers. The Telramund of the reliable and indefatigable Mario Valle left much to be desired. On the other hand, in the title role Dimitri Onofrei was exemplary in every respect.

Carmen, on October 17, brought Ina Bourskaye as the fiery gypsy and marked the debut here of Josepha Chekova, who sang Micaela with good tone and assurance. Rigoletto served for the reentry of well-voiced Lucille Meusel, who sang the Caro Nome beautifully. Excellent also was Dimitri Onofrei, a duke of song and of personality.

The performance of Faust will be reviewed next week. At this writing it is announced that Mary McCormic is to sing Marguerite, a role that has brought her eminence here and abroad.

NEW LECTURE-RECITAL SERIES

The series of concerts and lectures announced by the University College of Northwestern University opened auspiciously in the Auditorium on October 12. The first concert in this unusual course was offered by Grete Stueckgold, soprano of the Metropolitan Opera; Julius Huehn, bass-baritone of the same company; the Manuel and Williamson Harpsichord Ensemble, with Dr. Felix Borowski as lecturer and commentator. Members of the audience desirous of earning academic credit from Northwestern University came *en masse* to the theatre to listen to the preliminary lecture of Dr. Borowski. Later the theatre was filled in time for the musical program. It consisted of music of the eighteenth and nineteenth centuries with explanatory comment from the erudite and humorous Borowski. Mme. Stueckgold's pulchritude in her period gown endeared her to the public from the time she stepped upon the stage she sang O Had I Jubal's Lyre (from Handel's Joshua), Haydn's My Mother Bids Me Bind My Hair, the old English ballad, Drink to Me Only With Thine Eyes, and Arne's The Lass with the Delicate Air with harpsichord accompaniment that blended well with the quality of her tone. Later in the evening with Celius Dougherty at the piano, she was heard in Chausson's Les Papillons, Hugo Wolf's Mignon, Mario Pieraccini's Chi tardi arriva and Richard Strauss's Zueignung, in all of which she made a decided hit with her auditors.

Mr. Huehn, remembered here for his appearances with our opera company last season, sang a group of Handel, Purcell and Secchi in the first part of the program. After the intermission he returned with Debussy's Beau Soir, Ferrari's Le Miroir the Pergolesi-Stravinsky Con Questa Parolina and two Strauss Lieder. The Manuel and Williamson Harpsichord Ensemble was heard in Handel's concerto in B flat and the Bach concerto for four harpsichords and strings. Manuel and Williamson have made a special study of old instruments and their manipulation of the harpsichord is illuminating. In Couperin's Musette de Taverni, for three harpsichords and organ, Manuel played the new Hammond electric organ, which proved an instrument of manifold qualities under Manuel's lovely touch. It is remarkable that an organ can so well match in tone the tinkling of the ancient harpsichord, but it seems that the Hammond organ has so many combinations as to allow a first-class organist to imitate any instrument old and new. This was well demonstrated on this occasion.

ANNEMARIE GERTS' RECITAL

Annemarie Gerts, soprano and professional student from the class of Hanna Butler, gave another recital in Curtiss Hall on October 13. A few months ago Miss Gerts had made her first professional bow to a Chicago audience in the same hall and at the time was proclaimed one of the promising singers in this locality. Since then she has remedied some of her shortcomings and at the recital under review she disclosed the beauty of her mellow, velvety voice and her scholarly interpretation of Schumann's Widmung, Cornelius' Vorabend, Schubert's Das Lied im Gruen, and especially in Hugo Wolf's Mignon she revealed herself to be an intelligent artist. She was ably seconded by Adrienne Cooper at the piano.

LAKEVIEW MUSICAL SOCIETY CONCERT

The Lakeview Musical Society is always helping young and deserving musicians. This season the society decided to give a benefit concert for its scholarship fund and presented winners of the Federation of Musical Clubs contests. Orchestra Hall harbored a small audience for this worthy cause on October 14. Before reviewing the concert given by Miriam Ulrich, pianist; Harriet Brewer, contralto; and Gina Vanna, soprano, it seems permissible to express our regret at the meager assemblage. The Lakeview Musical Society is an old organization, having been founded in 1895, and we are told its membership totals seven hundred. Had each member bought or sold at least four seats the hall would have been sold out and the participants well rewarded for their efforts.

Miss Ulrich, heard in her first offering, the thirty-two variations in C minor of Beethoven, has mastered the mechanical side of her art, as her technic is impeccable. Technic is all very well but a little imagination would add greatly to her interpretation. Miss Vanna, who has been heard here often, is the possessor of a beautiful soprano, uneven, to be sure, but of lovely texture. Sure of herself, Miss Vanna has already acquired the mannerisms of an eminent prima donna of her acquaintance. Simplicity is a quality, but aplomb a fault. Her singing of the aria, Morro, ma prima in grazia, from Verdi's Masked Ball was so well done as to deserve only words of praise. The young singer was happy, too, in Schumann's Es duftet lind die Frulingsnacht and Phillips' Gavotte, but she was ill-advised in programming the aria Bel raggio Lusinghier from Rossini's Semiramide. Miss Brewer, a modest young lady of demure appearance, has a striking personality which endears her to the public. Then, too, she has an unusual contralto voice which was used to best advantage in Goring Thomas's aria, Oh My Heart is Weary, Wintter Watts' Transformation and the lovely Exaltation from the pen of the American composer Seneca Pierce. Here and there Miss Brewer had a tendency to sing off pitch, yet she is a musician of the first order, and may already be classified among the leading young singers here.

JOHN H. PATRICK SINGS

John H. Patrick, bass-baritone, was presented by Bertha Ott in a song recital at Kimball Hall on October 16. It has been a long time since we have heard as voluminous a voice as this young singer possesses. A college graduate, he knows how to enunciate English, German, Italian and Russian, so clearly as to make written text unnecessary for those acquainted with those different languages. Mr. Patrick has a big fault, however, that should be overcome without much trouble. He sings every song alike, and though his program was interesting, it soon became monotonous. Reaching high tones as well as cavernous ones does not make a great singer and his bass voice is so beautiful and so unusual that it is pertinent to advise him to study carefully the interpretations of the music he sings.

JOHN SAMPLE ADDS TO HIS ACTIVITIES

John Sample, one of the most active instructors here, has accepted a call from Marjorie Rose Ryan to teach in Kansas City on the third Sunday and Monday of every month during the season. Mr. Sample began his classes there in September. In Chicago at the beginning of the season, his schedule is already practically filled.

FABIEN SEVITZKY,

conductor for the third consecutive season of the Peoples Symphony Orchestra of Boston, which on October 27 will open a series of ten Sunday afternoon concerts in Jordan Hall. This organization finished last season without a deficit and resumes its activities this year under favorable conditions. As usual, there is to be at least one American composition on each program besides excerpts from the stand repertoire and novelties. Prominent artists are engaged as soloists. (Photo by Rembrandt Studios, Inc.)

SEYMOUR DEKOVEN INTERVIEWED

Seymour DeKoven, who has returned from the West coast where he gave a series of lectures on the relation of music and painting, is an impresario to our liking. The director of the Broadcast Production Corporation told us recently that he was not looking for eminent musicians to place on the radio, the stage or the screen, but that he is much more interested in young talent that he can develop himself and bring to the attention of the public.

"You see," added DeKoven, "I have connections with many of the conductors of the cinema on the coast and I have already placed many artists in that field. As far as the radio is concerned, my talent broadcasts over small stations. You may not know it, but it is a matter of fact, that NBC, Columbia and large advertising agencies have 'scouts' who listen to those programs with a view of discovering new artists. This sort of propaganda is much better for my own talent than solicited auditions."

During our visit in the DeKoven studios we discovered that he is a painter and that many of his pictures hang in art galleries in Washington, New York, Paris and Lon-

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don. Mr. DeKoven is a polyglot, for he is fluent in French and German.

SYLVIA TELL ROSS ARRIVES

A new dancer made her appearance at the home of Mr. and Mrs. Wellington E. Ross, Jr., on August 24, and has been named after her mother, the prominent dancer, Sylvia Tell.

CHICAGO COMIC OPERA OFFERS OPPORTUNITIES TO SINGERS

Opportunity to gain experience through participation in its productions is offered to young singers by the Chicago Comic Opera Company. The company specializes in Gilbert and Sullivan operettas and gives several productions throughout the year. Membership in the organization is not limited to singers and those interested in dramatic and theatrical experience, in the orchestra, costuming, make-up, scenery building, advertising, sales, and the other sides of the production of a show are invited.

ISABEL LAUGHLIN SCIONTI'S ENGAGEMENTS

Isabel Laughlin Scionti, pianist and Silvio Scionti's assistant at the Chicago Musical College, will appear during the coming season as soloist with the Baylor University Symphony (Waco, Tex.), the Louisiana State University Symphony (Baton Rouge) and the Nashville Symphony orchestras. Mr. Scionti is to be guest conductor at these various concerts.

AMERICAN CONSERVATORY NOTES

Howard Silberer, assistant teacher to Rudolph Reuter, was heard in recital recently at Macomb, Ill.

Vera Gillette and Vincent Micari, piano students of the conservatory, played a program of music for two pianos at Waynesburg, Penn., October 22.

Heniot Levy appeared in a piano recital in St. Paul, Minn., on October 8.

Kate Alice Merrill, violinist, student of Scott Willits, was presented in a musicale given jointly by the Chicago College Club and the Chicago Collegiate Bureau on October 22.

Alice Baran, pianist, appeared in a recital before the Polish Arts Club on October 20.

Gail Martin Haake will conduct a piano class clinic in St. Paul on October 28 as a feature of the Minnesota State Music Teacher's convention.

Members of the Heniot Levy Club were heard in a musicale at the conservatory on October 20.

Esther Goodwin, contralto, and Fern Weaver, pianist, were presented in recital at Goshen, (Ind.) College on October 25.

YOUNG ARTISTS' RECITAL SERIES AT DEPAUL

A series of recitals will be given during the season at the Little Theatre of DePaul University school of music by young artists from Walter Knupfer's class. The first, on October 20, brought forth Herbert Horn, a pianist who has benefited materially from fine instruction. The others take place on November 17, December 15, January 25, February 23, March 15 and April 10.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Mildred Wantland, soprano, from the studio of Nelli Gardini, is now head of the voice department at Monticello College, Godrey, Ill. Bessie Brown, contralto, winner of the contest sponsored by the Society of American Musicians for an appearance with the Chicago Apollo Club this season, has returned from recital engagements in Davenport (Ia.) and Lincoln (Neb.). Marjorie Gillam, soprano, assistant to Mme. Gardini, opened the fall series with John Carre, pianist, also of the faculty, at Fullerton Hall of the Art Institute. Miss Gillam sang at the Palmer House on October 16. On October 9, Freda Draper, soprano, and Ned Potter, tenor, sang Eleanor Everest Freer's Joan of Arc at the Drake Hotel.

Edward Wencel, violinist; Lorana Anderson, pianist and soprano, and Margaret Mary Hart, cellist, presented a program in Chicago Heights, October 15.

Dawn Hulbert, from the studio of Graham Reed, presented a song recital at her home in Oak Park on October 12, after which her audience was surprised by the announcement of her marriage which took place immediately following.

Ida Krehm, pianist, and Mary Ann Kaufman, soprano, gave the second fall concert at Fullerton Hall of the Art Institute on October 16.

Lillian Powers gave a piano recital at the Moody Bible Institute Auditorium on October 7 under the auspices of the Recreation Club. Miss Powers has announced that recitals are to be given by the following students during the season, beginning in November: Norma Zuzanek, Helen Hoffman, Violet Bohy, Richard Gaw, Melba Smith, Franklin Morris, Isabel Durfee and Aimee Moore.

Kappa Gamma Psi fraternity held its first meeting on October 16. The following officers were named: Thomas Gibson, president; Jenkins White, secretary; Edward Wencel, treasurer; and Russell Adams, sergeant at arms.

Christine McIntyre, soprano and holder of the Arimondi Scholarship in 1933, has signed a contract with RKO in Hollywood.

RENÉ DEVRIES.

Pittsburgh Symphony Society Assisted by Elisabeth Rethberg in First Concert

Tenth Season of Orchestra Auspiciously Inaugurated Under Baton of Modarelli—Art Society Series Launched with Recital by Friedrich Schorr

PITTSBURGH, PA.—Whatever honor accrues from giving the first major concert of the new season goes to the Pittsburgh Symphony Society under Antonio Modarelli, and Elisabeth Rethberg, soprano, the soloist of the occasion. Launching its tenth year the orchestra presented works heard here for the first time. These comprised Glazounoff's fourth symphony, the Brahms-Dvorak Hungarian Dances seventeen to twenty-one, and Harvey Gaul's Palestinian Pastels for strings. The latter work was presented for the first time anywhere. Based upon folk melodies of the land of the ancient Hebrew patriarchs the three pieces comprising this work are admirable in craftsmanship and definite in appeal. The Bach-Abert chorale and fugue opened the program.

Mme. Rethberg, in her first American appearance of the new music year, won a pronounced success, singing Verdi's Ritorna Vincitor, Wagner's Dich Theure Halle, and lieder of Strauss and Schubert. Recalled again and again, Mme. Rethberg finally indicated that there would be no encore.

RESIDENT MUSICIANS ACTIVE

Samuel Kliachko, solo cellist of the local symphony orchestra, with Earl Truxell at the piano, gave his yearly recital at the Y. M. and W. H. A.

Henry Harris, Pittsburgh pianist who has won many successes as a recitalist, orchestra soloist and chamber music performer, will be soloist with the Cincinnati Orchestra in the Queen City early in November, playing Rubinstein's D minor concerto.

The Schenley Hotel Musicale of a recent Thursday featured Emmy Lou Bumgarner, flutist; Louise Wingold, cellist; Earl Wild, pianist, and Harold Turney, baritone.

Dr. Caspar P. Koch has resumed his Sunday afternoon free organ recitals in Northside Carnegie Hall. Also, Dr. Marshall Bidwell has begun his free Saturday night and Sunday afternoon organ recitals in Carnegie Music Hall.

The Bach Choir of more than 100 singers, led by J. Julius Baird, are preparing to give Bach's Christmas Oratorio in its entirety sometime in December. This will be the first Pittsburgh presentation of the work.

Carl J. Simonis recently organized The Pittsburgh Women's Symphony Orchestra. Mr. Simonis, a newcomer to the Steel City, hails from the East where for several years he led orchestras in New York and New England. The orchestra has a complete instrumental personnel.

A musicale was held under auspices of Western Pennsylvania Branch of the National League of American Pen Women at the Women's City Club. In honoring Mrs. Chester B. Story, president of the organization, works of women composers were performed. These included Mrs. James H. Greene, Elizabeth Butterfield, Florence Peck, Marianne Genet, and Gertrude Martin Rohrer, most of whom appeared as performers.

Presenting an admirable program Friedrich Schorr, distinguished baritone of the Metropolitan, gave the opening recital of the Art Society's sixty-second season. Splendidly accompanied by Fritz Kitzinger, Mr. Schorr delivered an artistic message that elicited acclaim. His offerings comprised Lieder of Schubert, Schumann, Richard Strauss and Hugo Wolf, Wagner's To The Evening Star and Verdi's Masked Ball aria, Eri Tu.

R. L.

WJZ WEAF WABC WOR

Dialed by M. L. S.

Of late, it seems to us that we have fresh evidence of what they taught us as children—that music "hath power to soothe," and not only the "savage breast," either, but the civilized brain, dizzy with economics, politics, national hysterics, and all the other 'ics and ills that beset this troubled period. Every newspaper one looks at is filled with accounts of our fellow beings doing something perfectly exhausting, like building a bridge across San Francisco Bay, or trying to keep the dogs of war on leash in Europe, or chasing a football all over a muddy field. How pleasant then is the interlude when one can dial off the news commentators and listen to the lovely abstraction of music. . . .

This Sunday (October 20) held the usual weekly delights. On the General Motors Hour (WEAF), Paul Robeson, soloist of the evening, once more was a telling witness to the debt the tonal world owes the Negro. The spirituals, which made up a great part of the baritone's offerings, were memorably sung. In the earlier part of the program, he gave exposition of equal beauty to folk songs by Sinding and Gretchaninoff. The General Motors Symphony Orchestra responded again to the potent direction of Erno Rapee.

WABC's Ford Hour, Dalies Frantz was piano soloist, displaying his polished art in conjunction with the Ford orchestra, directed by Victor Kolar. . . . The RCA-Victor program, the Magic Key sequence of WJZ, presented during its hour of varied entertainment the distinguished pianism of Harold Bauer and the choral skill of the Swedish Male Choir of Stockholm. . . . WOR, in the evening, brought another "Master Musician" on the series of that name, Carlos Salzedo, in music for the harp, played with the brilliance and sensitive musicianship that are the hallmarks of Mr. Salzedo's performances. Leonard Liebling was the commentator. The orchestra was conducted by Alfred Wallenstein. . . . The Columbia Broadcasting System announces that the 200th broadcast of the New York Philharmonic Orchestra over this network (which will take place on December 7) will be celebrated by a "request" program, of numbers chosen by the radio audience, the first time this orchestra has so honored its unseen listeners. Beginning tomorrow (October 27), those who tune in on these broadcasts are asked to submit their choice for a standard overture, a standard symphony and a major work by a living composer. . . .

During the week preceding the Sunday just chronicled. . . . John Charles Thomas supplied a musical interlude in Tuesday's session of the Herald Tribune Forum on World Affairs. He shared the broadcast with the First Lady, Fiorello (Sh-Sh) LaGuardia, Mrs. Ogden Reid (of the Herald Tribune Reids) and other awe-inspiring personages. The topics of the day were Trade, Peace and Depression Assets (if any). . . . On the following day, Art had a place in the Herald Tribune's schedule of debates. Dr. John Erskine made a keynote address, expressing himself as skeptical of culture in America and of its native roots. Among the defenders of the Stars and Stripes as a symbol of art was Edward Johnson, Metropolitan Opera chieftain. Roland Hayes, Negro tenor, sang a program of six American songs. . . . Lawrence Tibbett, on his regular Tuesday evening WABC appearance, continued his "sing American" movement, and offered excerpts from George Gershwin's new opera Porgy. Singing The Buzzard Song and I've Got Plenty o' Nothin' he exerted his accustomed magnetism and brought into focus all the effectiveness of these striking numbers. . . . Thursday evening listeners were gladdened by the presence of Lucrezia Bori on the Atwater Kent Hour (WABC), her bright tones carrying clearly over a far-flung hook-up. . . . An hour later, on the same station, the To Arms for Peace program interspersed its timely propaganda with the stirring baritone voice of Richard Bonelli. . . . Carmela Ponselle continues to lend her pleasing vocal presence to WABC's Friday evening offerings. . . . WOR and the Mutual Broadcasting System add still another fine orchestral series to the winter's radio list by presenting the Chicago Symphony Orchestra in concerts on alternate Saturday evenings. The conductors are Dr. Frederick Stock and Eric Delamarter. This is the second season for these broadcasts, which are an exclusive feature of the Mutual chain. The first concert was given on October 19, and proved an interval rich in tonal enjoyment.

Artists Entertained on Coast

Harold Bauer, Ernest Schelling and Rudolph Reuter, taking part in the musical activities of the Bohemian Club in San Francisco as distinguished visitors, were entertained there recently. Mr. Bauer had summer classes in Mills College, Mr. Schelling conducted at the Hollywood Bowl, and Mr. Reuter had classes and concerts in Southern California.

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NEW YORK CONCERTS

OCTOBER 14

Chicago A Cappella Choir A visit by the distinguished A Cappella Choir of Chicago, conducted by Noble Cain, drew interested auditors to Carnegie Hall, many of whom recalled the fine program given by this organization in New York several seasons ago. The mixed choir of some thirty-five singers, in colorful purple robes of ecclesiastical cut, performed all the numbers while seated in a semi-circle, according to their custom. Mr. Cain, the young and dynamic leader whose contributions to choral literature and conductorial exploits have made him eminent among American figures in this field, presented his vocalists in a wide-ranging selection of old and modern works.

Especially notable were the performances of Bach's motet for double choir, The Spirit Also Helpeth Us; Miserere Mei, by Byrd, sung with a portion of the choir offstage; Günther Raphael's motet for twelve-part double choir, a setting of Psalm 104; Brahms, motet, O Saviour, Burst the Heavenly Bound; The Splendor Falls, by Delius; O Blest Are They, by Tschaikowsky, and Gretchanoff's motet in three movements, O God, Hear My Prayer.

In its work the choir again showed an outstanding ability in the technical aspects of song, with a remarkably fine command of the subtler dynamic nuances in pianissimo singing, alert attacks and unanimous closes, and surety in polyphonic passages. The tone is lovely, especially in *piano* and *mezzo-forte* work. The Raphael work, a modern German composition, erudite, original and often of marked melodic beauty, was an especially good test of the musicianly powers of leader and choir. Other numbers by Sydney Thomson, Peter Philips, R. de Pearsall and Mr. Cain offered pleasurable contrast, as did also several popular works offered as encores. The audience was enthusiastic and recalled the conductor often.

OCTOBER 15

Philadelphia Orchestra In his most engaging and stimulative musical mood, Leopold Stokowski led the opening New York concert of the Philadelphia Orchestra at Carnegie Hall.

The program opened with the leader's own orchestral transcription of a Gagliarda by Frescobaldi, and then presented Brahms' E Minor (fourth) Symphony, Berlioz' Roman Carneval, Debussy's La Cathedrale Englontie (also transcribed by Stokowski), and Stravinsky's suite from L'Oiseau de feu.

Both of the Stokowski facturings are further splendidly effective examples of a craft which he has made peculiarly his own, as will be remembered from his several orchestral versions of Bach. The new scores are as faithful in style and refined in workmanship as the earlier essays from Stokowski's pen.

The Brahms performance was the outstanding interpretation of the evening and aroused unbounded enthusiasm. Stokowski read the monumental opus with extreme spirit, energy and freshness, but also dwelt sympathetically upon the many lovely lyrical movements. The orchestra was in phenomenal form and with beautiful tone, perfect balance, and vigorous rhythms, stirred the pulses and ravished the ears of the listeners.

Magnificently buoyant and gay was the performance of the Berlioz work. Shimmering color marked the playing of the delicate Debussy music. Stravinsky's suite is a recognized war-horse of Stokowski and the Philadelphians, and with its compellingly brilliant presentation they brought the glorious concert to a most exciting end.

OCTOBER 16

Pietro Yon One of the few organists who succeed in attracting audiences of a size to make the use of Carnegie Hall practical for a recital is Pietro Yon, who is equally known as a composer and as director of music at St. Patrick's Cathedral, New York. In his solo program, Mr. Yon demonstrated again his pronounced ability to make the organ a varied, orchestral instrument interesting to others than specialists in this field. He can command its imperious thunders, but excels particularly in delicacy of technic and subtle registration. Formal complexities of musical structure are also congenial to him, for he elucidates and clarifies such works. This was apparent in his treatment of three Bach numbers opening the recital—the organ concerto No. 2 (a transcription of one by Vivaldi for the violin), the choral-prelude in G minor and the prelude and fugue in A minor, of which the second was particularly deeply felt and of profound emotional effect.

Mr. Yon's Sonata Prima, written some years ago, is a delightfully spontaneous and lyrical composition, in three-voiced form, and with its several contrasted movements based on a six-note theme, elaborated with masterly contrapuntal command, in such a way that art conceals art. The work as a whole abounds in melody, and is hereby recommended to recitalists as an effective composition devoid of modernistic *clichés*. Naturally, it had an authentic interpretation by the composer and was warmly received.

The remainder of the program included Liszt's virtuosic prelude and fugue on the notes B-A-C-H; a pastorale by F. de la Tombelle; Powell Weaver's sprightly scherzino, The Squirrel, and the toccata from Widor's fifth organ symphony. Applause was lavish throughout the evening and several extras were added.

Georges Miquelle A numerous and responsive audience heard Georges Miquelle, cellist, in recital on Wednesday evening at Town Hall. His list embraced three sonatas, those of Boccherini in A, Brahms in F, op. 99, and the Debussy cello work in that form; the Bach suite No. 3 in C (for cello alone) and Beethoven's variations on a theme from Mozart's Magic Flute. The melody predominant in this music, whether treated in the contrapuntal fashion of Bach, the romantic manner of Brahms or with the impressionistic style of Debussy, was given fine articulation in the pure, singing tone that Mr. Miquelle commands from his instrument. Combined with technical finesse, he has a reserve of poetic feeling, upon which he draws generously in his interpretations. In the Bach dances, he played with such fullness and flow that the hearer had not the feeling of lack of support which the absence of piano background sometimes brings. The approval of the audience was registered in terms of hearty applause throughout the evening. For all but the Bach suite, Joseph Brinkman was at the piano, furnishing adept accompaniments.

OCTOBER 17

Philharmonic Orchestra Starting this Thursday evening the regular four weekly concerts of the Philharmonic Orchestra at Carnegie Hall presented a program consisting of Wagner's prelude to Lohengrin, Arnold Schönberg's suite for string orchestra (new) and the fifth symphony by Tschaikowsky. Otto Klemperer was the conductor.

If it is said that the Wagner music had euphonious and stylistic performance and that Klemperer and his players did Tschaikowsky with spirit, color and romantic feeling, the routine part of this review need go no further and will concern itself at once with the novelty of the evening.

New York was given its first hearing of the Schönberg music, which had been premiered in Los Angeles last May under the baton of Klemperer.

The new suite is of a form which has attracted many modern composers who are following the trek back to the early classics. Schönberg uses five movements: *largo-allegro* (overture), *adagio, minuet, gavotte* and *gigue*.

In this cycled work the composer entirely abandons his former practice of atonality, the twelve-tone scale and kindred methods. The suite is based on simple, melodious themes (somewhat undistinguished) and they are utilized with harmonies, rhythms and counterpoint of a kind easily accessible to the average symphonic listener.

While the titles of the movement are ancient and the themes imitate the same period, Schönberg's treatment, of course, employs all the resources of his skill as an orchestrator, and he does amazingly clever manipulation, considering that his suite dispenses with the aid of wind and percussion instruments. The strings are much divided, and their adroit use provides sufficient variety to keep the hearer from noting any great lack of color.

However, with all respect to Schönberg's craftsmanship and other knowledge the suite (besides being too long) does not strike fire and seems hardly likely to become a popular part of the orchestral repertoire, unless the attractive *gavotte* and merry *gigue* could be used as a separate pair of pieces.

Klemperer gave devoted interpretation to the opus, and the orchestra played it with every application of smooth technic and polished tone. Applause was more polite than warm.

OCTOBER 18

Rosalyn Tureck At Town Hall on Friday evening, Rosalyn Tureck was the recitalist. Although this represented Miss Tureck's introduction to New York, she has already distinguished herself as the winner of the National Federation of Music Clubs and Schubert Memorial awards.

The recital is best recalled by this reviewer by the fire and color that marked the young artist's playing of Stravinsky's Danse Infernale. Her program, which displayed unusual versatility, was designed to please the most varying tastes. Opening with the sonata in D minor (Bach) and Brahms' Variations and Fugue on a theme by Handel, Miss Tureck further presented six etudes and the ballade in G minor (Chopin), followed by works of Albeniz, Ravel, Debussy, and the Stravinsky Danse Infernale.

Applause was especially enthusiastic after the Brahms' number and her sympathetic interpretation of the Chopin group. Throughout the recital, Miss Tureck revealed a powerful but perfectly controlled touch, capable of the most delicate as well as the deeper tonal effects.

OCTOBER 19

Leroy Anspach Leroy Anspach, young pianist who appeared with the New York Philharmonic last summer at the Stadium, made his New York debut recital on Saturday afternoon at Town Hall. In a program embracing Sophie Menter's arrangement of two eighteenth century sonatas by Durante, the Schumann Etudes Symphoniques, Brahms, Mendelssohn, Chopin, Schubert and Schubert-Liszt numbers, and a final group of Prokofieff, Rachmaninoff and Mendelssohn-Liszt, he displayed gifts sufficiently varied to encompass the demands of this list. Although his is an art still unfolding, unmistakable promise is there of a rich maturity not far distant. He also has the quality of "audience appeal," as attested by the hearty applause which his numerous hearers gave him.

Paul Robeson Though handicapped by a cold, Paul Robeson nevertheless carried on bravely and gave his scheduled evening recital at Town Hall before a large and sympathetically enthusiastic audience.

There was ample reason for the enthusiasm, as the noted baritone showed his thorough vocal control by "singing over" his indisposition, a method possible only to an artist of long experience and expert knowledge of tone.

DR. HANS KINDLER,

conductor of the National Symphony orchestra of Washington, D. C., which opened its fifth season on October 20 in Constitution Hall. Immediately after Sunday's concert Dr. Kindler left for Philadelphia, where he is the first guest conductor of the season for the Philadelphia Orchestra in the concerts of October 25, 26, 27 and 29. Willem Van Hoogstraten is to take Dr. Kindler's place with the National Symphony for the second Sunday concert. (Photo by Harris & Ewing.)

It would be unfair to review anything except Robeson's interpretations, and those were of course basically as finished and convincing as ever, even though he could not at all times obtain all the color and modulation he desired—a great pity indeed, for this was Robeson's first New York appearance in several seasons.

He has been in Europe during that time, and one of the added arts he acquired there, is mastery of the Russian language, which he employed skilfully on the present occasions, in some folk music of that country.

The whole program was made up of Negro spirituals, and songs of the soil from foreign countries, with the aforementioned Russian examples, and others of Sweden, England and America.

Robeson's sincerity, deep feeling, polished manipulation of text, and of musical line and phrase, were in striking evidence and gave infinite pleasure to judicious listeners. He also retains all his former power of characterization, from the oddly humorous to the highly dramatic.

Ralph Dobbs assisted with well played piano solos, and Lawrence Brown furnished especially understanding keyboard accompaniments.

OCTOBER 20

Hans Barth The large audience which greeted Hans Barth at Town Hall on Sunday afternoon heard a program of fine piano music, presented with distinction by Mr. Barth. Leading off with a sonata by Galuppi, he went on to his own piano transcription of a minuet by Mozart, Brahms' theme and variations in D (on a Hungarian theme), the Album Leaves sequence of Schumann, another Barth transcription—that of the Paganini-Liszt La Campanella, a first performance of sonata, op. 129 by Gretchaninoff and MacDowell's prelude and presto. The fleet, smooth technic of Mr. Barth makes a clear medium through which to express his interpretative concepts, which are dictated by a musicianship sensitive and of fastidious restraint. The special interest with which he endowed each composition he presented made his recital a gallery of individual tonal canvases, each with color and tracery definite and skilfully finished. Mr. Barth's own transcriptions are as well suited to the keyboard medium as might be expected in the work of this musician, who has mastered the structure and musicology of the piano, as well as its execution. Applause of unusual intensity and duration rewarded Mr. Barth throughout the afternoon.

Music Guild Concert The first of a series of fifteen subscription lecture-recitals on The Appreciation of Music was given by the Music Guild in Town Hall at half-past five on Sunday afternoon. The program was opened with a talk by Leonard Liebling, music critic of the New York American and editor-in-chief of the Musical Courier, who is the

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speaker for these programs. Benno Rabinof, violinist, assisted by Berthe Rich at the piano, gave the opening concert.

Mr. Liebling said that he would talk informally, rather than lecture, on the purpose of the concerts, the nature of the music and the style of composers represented. This he did in an entertaining and instructive manner, to the evident interest of the audience, his talk including timely discussion of modern music, anecdotes of his meetings with Brahms and descriptions of the works to be played.

Mr. Rabinof and Miss Rich played Brahms' sonata in D minor, the concerto of Sibelius, and a group of shorter numbers. The latter included Rachmaninoff's Vocalise, transcribed for violin by Michael Press; the first performance of Mischa Levitzki's lilting and colorful Valse Tzigane; the semi-modernistic Alt Wien by Castelnuovo-Tedesco; Paul Kochanski's descriptive number, Flight, in honor of Lindbergh's transatlantic journey; and the Prihoda arrangement of the Paganini variations on the air, Nel cor piu non mi sento.

The violinist's full and vibrant tone, the warm feeling and intensity of mood with which he infused his playing, as well as the technical dexterity of his bowing and fingering, were salient features of performances which won enthusiastic response from the listeners. Miss Rich also contributed praiseworthy work to a program which eschewed the cheaper warhorses.

The intimate atmosphere of these recitals is especially pleasurable, as the listener has the impression of being "at home" with the artists and the commentator. The hour at which these programs are given each Sunday afternoon is a convenient one, as it fills an interim between afternoon engagements and the customary late dinner hour on the holiday.

Maurice Ames

A young mezzo-soprano attractive in appearance and possessed of a fresh, flexible voice made her bow to New York audiences on Sunday evening at Town Hall. This was Maurice Ames, an artist from Boston. Her talents were exhibited in German numbers by Brahms and Strauss, two Old French items, arranged by Julien Tiersot, Ravel songs, the aria O Don Fatale from Verdi's Don Carlos, Sinding and Grieg excerpts, and a group in English by Carl Busch, Alicia Needham, Frank Bibb, Roger Quilter and Mary Turner Salter. Mrs. Ames, in addition to her vocal endowment, has a delivery of unusual effectiveness and a clear enunciation. Her hearers capitulated at once before her art and personal charm, and plenteous applause was the order of the evening. At the piano was Frank Bibb, a deft and sympathetic accompanist.

Polly Korchien and Dean Goodelle

A distinguished audience gathered at the Guild Theatre on Sunday evening to view a program of dances by Polly Korchien and Dean Goodelle, who made their New York debut last season. This year their list began with scherzo (Brahms), which they danced together. Their other joint offerings were suite: Love Theme, four episodes entitled Enchantment, To Eros, Contretemps and Fulfillment, to music of Yamada, Turina, Ornstein and Satie, and Dance Bucolic (Navarro). Miss Korchien's solo numbers were The Lost and We the Youth, danced to scores by Grazioli and Caesar Finn respectively, Pastourelle (Poulenc), and Lullaby. Her partner appeared alone in Allegro Barbaro (Bartok) and Suite (Bach). A well shaded tonal background was provided by William Henry Robinson, Jr. at the piano.

The two dancers are of the terpsichorean persuasion who make the dance a medium of philosophic expression, rather than presenting flowing movement for its own sake. They deliver their messages in the angular terms of modernism, a technic which they have mastered. The concept of each number was conveyed with clarity, through facial expression, choreographic line and color and design of costume. The audience was good-sized and appreciative.

MARGUERITE POTTER,

founder-president and conductor of the Madrigal Society and Chorus, was married to Cornelius H. P. Coster, chief officer of the Holland-American liner Rotterdam on October 18. The wedding, which took place at Riverside Church, New York (Rev. Harry Emerson Fosdick officiating), was postponed from an earlier date because Mr. Coster's ship was delayed by the recent hurricane.

Ballet Russe Ends New York Series

Final Part of Engagement at Metropolitan Brings Local Premieres of Several Works

Before one of the consistently large and appreciative audiences that attended the Monte Carlo Ballet spectacles all last week at the Metropolitan Opera House, the group on October 15 gave a bill which included The Good-Humored Ladies, new to New York. The other offerings were repetitions of Scheherazade and Aurora's Wedding, with some changes in the principal dancers. The Good-Humored Ladies is, as its title implies, light, witty and of the delightful inconsequence dear to an audience after a care-infested day. The Monte Carlo dancers gave it an exquisite performance, those featured including Alexandra Danilova (Mariucca) and Lara Obidenna (Silvestra). The choreography, which is by Massine, is based on a comedy by Goldoni, the decor is by Bakst, and the arrangement of the score from music of Scarlatti is by Tommasini. M. L. S.

CHOREARTIUM PRESENTED

The Thursday bill of the Monte Carlo Ballet Russe at the Metropolitan included a restoration of Carnaval, one-act ballet to Schumann's beloved piano score in an orchestrated version; choreography after Michel Fokine, and scenery and costumes by Bakst. The New York premiere of Chorearium, danced to Brahms' fourth symphony in its entirety, with choreography by Massine, scenery and costumes by Terechkovitch and Lourie, and an impressionistic curtain by Annenkoff, was also given.

New to the American programs of the company was the slight divertissement. Soleil de Nuit (The Midnight Sun), subtitled Russian Scenes and Dances, which uses music by Rimsky-Korsakoff (mainly from the forest scene of The Snow Maiden), to portray a spirited folk festival in honor of the Sun God by a group of peasants in primitive Russia. The splendidly colorful scenery and costumes by Michel Larionoff gave brilliance to this episode, devised by Massine. Among the most engaging dances was the *pas de deux* by David Lichine and Alexandra Danilova in Carnaval. Other principal roles in this number were taken by Mmes. Verchinia, Tchinarova, Riabouchinska and Ladre, and Messrs. Massine, Borovansky and Petroff.

The whole company was seen in Chorearium, a painstaking "Choreographic symphony" devised on a large scale, while chief parts in Soleil de Nuit were done by Mme. Danilova, Messrs Massine and Psota. Antal Dorati conducted the large orchestra in the opening and closing numbers, and Efrem Kurtz gave a creditable reading of the rich-toned Brahms symphony. The large audience lavished warm applause on the program. R. K.

LES CENT BAISERS PREMIERED

The final premiere of a new ballet during the New York season of Col. W. de Basil's Ballet Russe occurred on October 18, with the presentation of Les Cent Baisers (The Hundred Kisses). This work has a libretto written by Boris Kochno, and is based on a Hans Andersen fairy tale. The music for it was composed by Frederic d'Erlanger; the choreography was devised by Bronislava Nijinska; and the scenery and costumes designed by Jean Hugo.

The story of the ballet has to do with a petulant princess who, while playing in the palace garden with her maidens, is attracted by the song of a nightingale. A prince enters, bearing two gifts for the lady. One is a rose which carries the gift of happiness for its owner; the other is a cage in which the nightingale is imprisoned. The prince, as suitor for the hand of the princess, offers his gifts and is rudely repulsed.

Left alone in unhappiness, the prince hears a swineherd drawing music from a magic crock. Amused by the melodies, the prince finally induces the swineherd to give him the crock in exchange for a gift. The prince changes clothes with the swineherd, and starts to play on his toy.

The princess and her maidens hear the music and come into the garden. They dance excitedly to the tunes the disguised prince plays for them, and the princess begs him for the magic crock. The prince offers it to her in exchange for one hundred kisses. At first refusing, the princess finally agrees, and, while the disguised prince is securing payment, the king comes from the palace and discovers them. Horrified at the sight of his royal daughter in the arms of a swineherd, the king retires to his castle and locks the princess out of her home.

The princess weeps in dismay. The prince reveals himself to her, picks up his gifts and leaves her to her remorse.

The music of Frederic d'Erlanger, is as rococo as the tale and the setting. It is pretty, tinkling stuff without lasting value. Trite and commonplace, with only a superficial charm, it did not arouse any particular inclination to hear it again.

The ballet is light and fluffy in texture. David Lichine danced magnificently in the role of the prince. The princess, Irina Baronova, was an exquisitely delicate creature who danced with airy skilfullness. The remaining characters were admirably mimed by Edouard Borovansky, Roman Jasinsky, George Lazovsky, Vania Psota. The conductor was Antal Dorati.

There followed during this performance repetitions of Choreartium and Soleil de Nuit with the same casts and conductors.

H. J.

Ruth Shaffner Opens New Studio

Ruth Shaffner has moved into a new studio on Park Avenue, New York, where she has resumed her vocal teaching and coaching for the season. Miss Shaffner recently returned from a visit to the Pacific Coast, during which she was guest of honor at several functions. Returning to New York, she spent a short time during the early fall at her country place, Brookwillows, near Patterson, N. Y., then came back to the city to take up her autumn engagements. Her schedule this season includes an appearance as soprano soloist in Elijah in Yonkers, N. Y., on November 12, a recital with Mrs. H. H. A. Beach for the D. A. R. of Montclair, N. J., in December, and other concerts.

Eisenberg Begins Season in Barcelona

Maurice Eisenberg, cellist, opened his season in Barcelona, playing three concerts in four days, two of which were with orchestra. October 16, he gave a recital for the Cultural Association; October 19, he appeared in an orchestral concert conducted by Casals for the Concerts Obreras, and on October 20, he was soloist at the first subscription concert of the season of the Orchestra Pau Casals, Casals conducting. His numbers with the orchestra were concerto (Boccherini) and Don Quichotte (Strauss). Following these appearances, Mr. Eisenberg will be heard in France, Belgium, Holland, England, Italy, and Spain, in which countries many important bookings await him.

Milwaukee Audience Greets the Kubeliks

Eminent Violinist and His Pianist-Son Heard at Pabst Theatre—Plans for 1935-6 Season Include Orchestral and Recital Presentations

MILWAUKEE, WIS.—Jan Kubelik, violinist, and his son, Rafael, pianist, opened the music season here on October 8 with a concert at Pabst Theatre before a fair-sized audience which was stirred to enthusiasm.

Among the numbers distinctively presented were Tschaikowsky's D major concerto, Handel's F major sonata and the familiar Bach Gavotte and Praeludium, as well as Kubelik's own concerto No. VI, which was equally well received with the appealing Handel work.

Local organizations have announced plans of interest. Winifred Christie and her Double-Keyboard Piano will appear as one of the features of the course sponsored by the Arion Musical club; others in this course new to this city are Helen Jepson, soprano, and Ruggiero Ricci, boy violinist. The Arion Club will also offer again the Cossack Chorus, and Mendelssohn's oratorio St. Paul sung by the club chorus.

The Civic Concert Association concerts will be given at Oriental Theatre and bring, beside other features, Edith Lorand conducting her own Hungarian Symphony Orchestra. The Chicago Symphony Orchestra under direction of Frederick Stock will again present a series of ten concerts at Pabst Theatre and among the musicians to appear as soloists are Albert Spalding, violinist, Igor Stravinsky, a guest conductor during Mr. Stock's vacation, and Lauritz Melchior, tenor.

Alfred Hiles Bergen, energetic choral conductor, leads the Marquette University Chorus and the new Symphonic Male Chorus in several concerts. The International House Opera Company will give light operas locally, the MacDowell Club, Young People's Orchestra, and various school musical groups will be exceedingly active at concerts, and appearances have been announced for such features as the San Carlo opera forces, Lyric Male Chorus with soloists, the American Ballet, Paul Robeson, Gladys Swarthout, Nathan Milstein, Josef Hofmann and Ezio Pinza, in individual programs.

J. E. McC.

ATTRACTIONS

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NEW YORK October 26, 1935 No. 2870

Will someone oblige, please, with the Ethiopian national hymn?

—o—

In many quarters there is wonderment as to how those persons were chosen (and by whom) who help to administer the money recently allocated by our government for aid to music. This is no reflection on the fitness of most of them, but the musical fraternity has a right to know who made the selections and on what basis of ability and experience.

—o—

The Musical Map

Eugene Ormandy, conductor of the Minneapolis Orchestra, returned from Europe recently, and told the New York interviewers that "every city in Europe, every music lover in the entire continent now knows where Minneapolis is and considers it the great music center of America because of its symphony orchestra."

Mr. Ormandy's pride is fully justified, for previous to the establishment of its fine orchestra, Minneapolis was famed chiefly for its first class lumber and its delectable flour—Three X, Pillsbury's Best, as the extensive advertising used to read.

The orchestra has truly been the vital factor in making Minneapolis a cultural community, with music as its leading demonstration.

Under Mr. Ormandy's direction, the splendid symphonic body of the Northwest is certain to go on to even higher achievement.

The Musical Courier takes selfish pride in giving itself credit for some of the reputation now enjoyed internationally by the Minneapolis Orchestra. When that organization began its career this paper stood behind the founders and sponsors, with suggestive guidance and helpful publicity. As for Europe, the renown of the M. O. there is entirely due to the Musical Courier, which is the only tonal publication widely read there and authoritatively considered. Without the Musical Courier's weekly reports, Europe would be greatly in the dark regarding musical life and doings on this side of the Atlantic.

—o—

Musicians' Emergency Fund Asks Aid

Despite the entry of the government into music sponsorship on a national scale, with its present WPA project, there remains a distinct need for the Musicians' Emergency Fund in New York to carry on its important work. Recent announcement that the organization was faced with imminent suspension of its work, unless a fund of $150,000 was raised, has brought quick response in the organization of a committee to superintend the campaign. Among those who attended a luncheon given on October 16 in New York to discuss ways of realizing this amount were Dr. Walter Damrosch, chairman of the board of directors of the organization; Paul D. Cravath, treasurer; Mme. Yolanda Mero-Irion, executive director; Dr. Nikolai Sokoloff, national director of the Works Progress Administration's federal music project; and Mrs. Vincent Astor, chairman of the women's division of the Emergency Fund.

Discussing the needs of the work, Mrs. Astor said that since the fund's inception in December, 1931, it has aided more than 4,500 musicians, "of whom 170 are now totally dependent because of infirmities, age or other handicaps." Dr. Damrosch said that there was a need for an understanding of musicians' "special and individual problems in order to aid them." Mme. Mero-Irion stated that past experience has proved that constructive employment for musicians can be created. Dr. Sokoloff pointed out that his organization is designed to aid only those professional musicians who are on the relief roles and that the Federal Government cannot help those who are not eligible for such benefactions. He estimated that there were 12,000 to 18,000 workers in the tonal field who are wholly destitute, and that it was highly important for the Musicians' Emergency Fund and other private organizations to aid the hundreds of others who need temporary employment.

It is encouraging to note that many of those who have benefitted by the provisions of the emergency fund are now entirely self-supporting. However, there exists a need for intermittent assistance of about 2,500 talented musicians. The fund gives direct relief, providing food, shelter, clothing, medical care, advances for travel to engagements, legal advice and other necessities. Its "made work" program has provided 15,595 engagements, including teaching, coaching, work in the therapeutic field with backward school children, music in prisons, and thousands of concerts in elementary and high schools, settlements and playgrounds. It is estimated that about $200,000 worth of commercial engagements have been secured for those on its rolls. This has been accomplished, it is said, without conflicting with the work of regular professionals.

This is a worthy cause, indeed, and one which needs the support of all those more favorably situated in the profession, and also of people in other fields who are able to contribute to the campaign. Who knows but that even a dollar, given now to the New York Musicians' Emergency Relief Fund, may not make all the difference in opening up new avenues of hope to one who faces insuperable obstacles?

—o—

The Secret of Good Conducting

In this heyday of baton art, when the conductor of world renown occupies a place in the spotlight that used to be reserved for virtuosi and vocalists, many arguments arise as to the relative merits of the chief protagonists of the stick. Probably debates will never wholly cease as to the "correct" interpretation of this or that composer, the affinity which individual leaders enjoy with music of various schools, and even as to observance of purely technical details, such as tempo, dynamics, structural homogeneity and the like.

Apropos of the burning question as to what constitutues a batonist's appeal, a few sensible words on the subject may be gleaned from Karl W. Gehrkens' article, The Psychological Basis of Conducting, in The Musical Quarterly (New York). He first analyzes the general problem of the leader as follows:

> What is conducting? It is a leader's expression of a musical composition by means of physical movements—especially of the arms, face, and upper trunk—made in such fashion that the group of performers who are being led will become sufficiently imbued with the conductor's feeling and interpretation to play or singe the music in accordance with his ideas and desires.
>
> This definition implies that the conductor must have general musicianship, a specific and detailed knowledge of the composition he is conducting; that he must possess not only the ability to understand and feel many different kinds of music but the power to express each one so vividly, so dynamically, that he can lift the performers to emotional states amounting often to exaltation. And, at the same time as he stirs the performers, he must make perfectly clear to them the whole design and structure of the music, so that they will render it with intelligence as well as unction. But the combination of artistic intelligence, emotional versatility, and expressive power is rare; hence there are few really great conductors.
>
> It is easy enough to comprehend the structure and texture of music. Any reasonably good mathematician can do that. And it is not difficult for persons of strong emotional tendencies to feel music deeply. But the emotionalist is often hard put to it to understand the more intellectual phases of music, and the mathematician sometimes finds it difficult to follow the various moods of different musical compositions. In general, the ability to do both is seldom found in the same individual. But even when that ability—however paradoxical it may seem—is actually present in one man, it still affords no guarantee that he will be a good conductor. It is the power clearly and adequately to *express* ideas and emotions by means of bodily movement that must be present, and it is in this faculty that many conductors are wanting.

The core of the problem consists in so freeing one's personality from a thousand and one inhibitions that the feelings and concepts which are in the mind of the individual may be transmitted to the artists and thence to the audience. "Society," says Dr. Gehrkens, "habitually trains us to conceal our true feelings to greater or less extent. But it is incumbent on the conductor to reveal these to the ensemble which he is leading, and to express through appropriate gestures the structure, as well as the mood of the music.

"Suggestion, then," he concludes, "is the psychological basis of conducting, and the true power of the conductor inheres in his ability to dominate the artistic response of his followers by means of significant gestures and facial expression.

"But it is important that the conductor may so control the expression of his musical feeling that his conducting is clear as well as expressive, intelligent as well as persuasive. Otherwise, he might merely carry his performers with him into a sea of uncontrolled emotion to drown their musical message in a welter of incoherence."

After surveying the various qualities most essential to the baton wielder, this educator comes to the conclusion that the necessary traits may be condensed into a formula. For the interest of warring factions, adherents of this or that mighty *maestro,* we herewith publish Dr. Gehrkens' definition, in the hope that it may, once and for all, allay the strife which rages about the heads of the eminent:

> "The conductor must be an excellent musician; he must be artistically sensitive; he must be a strong and versatile personality; and he must have the power of expressing ideas and feelings with his body so that, by suggestion, appropriate states of feeling and intellect may be aroused in the members of the chorus or orchestra he is conducting. In inspiring his followers to perform their music expressively and intelligently, he must not obtrude himself to such an extent that the members of the audience, in observing his gestures, forget to listen to the music. Therefore we say again: Good conducting is clear; it is expressive; it is sincere; it is unobstrusive. And, in addition, it is inspiring, exalting—both to those who are beng conducted and to those who listen."

—o—

Germany Bans Jazz on the Air

Solemn warning that the German airlanes will henceforth be closed to jazz music was sounded by the radio director of the Reich, Eugene Hadomovsky, on October 12, according to dispatches from Berlin. It will not even be permitted "to creep into broadcasts in disguise," states the stern arbitor of Teutonic ethereal pleasures. It is not certain what is implied by the words "in disguise," but probably the reference is to the more or less sublimated use of the medium in concert works of the standard sort. There was a period, about a decade ago, when the jazz opera had a brief day of fame in Central Europe. But silence has reigned for several years in Germany so far as the jazzlike works of Krenek, Weill and others are concerned.

The prohibition does not as yet extend to the dance music used in public places, but apparently that will also have an overhauling. The government will appoint a committee with a view to promoting "pure German dance music." It is expected that waltz and march rhythms will predominate in the recommendations of this exalted body, and the unholy tango and foxtrot be banished.

This house-cleaning is not to be made on strictly musical grounds, apparently. The diatribe of the government radio head brands jazz as "the manifestation of the culture of a semi-wild people" which belongs "in a museum of racial history, rather than in an art institute." He expresses fears that it will "demoralize German culture." All high-minded musicians will agree that jazz has little future as an art medium, but whether it is really any more threatening to culture than an endless succession of banal waltzes or two-steps is open to some doubt. There are certainly cases in which the piquant orchestration of modern dances and their rhythmic ingenuity give them higher originality than some of the insipid popular music of a quarter century ago. Apparently, however, Germany means to turn back the clock—a policy strictly in line with certain other reactionary decrees which have been promulgated as law in the Reich.

It might not be a bad idea if America took its popular radio music with equal seriousness. Perhaps what the United States needs is a Herr Hadomovsky—at least to operate during part of each broadcasting day.

VARIATIONS

By Leonard Liebling

"Have you read Stravinsky's new autobiography?" asks. E. R.

No; but my reading is a most unordered matter. It is done chiefly at night in bed and ranges confusedly from saved articles in newspapers to old classics, modern novels, and collections of essays. I am always at least one year behind in acquaintance with the popular books and authors of the moment.

Take Aldous Huxley, for instance. Until the Summer just past, I simply had not caught up with him. Even now, I am unfamiliar with what is perhaps his best known work, Point Counter Point. However, in July and August I struggled through Huxley's Antic Hay, Chrome Yellow, The Gioconda Smile. Two or Three Graces, and Music At Night.

I say "struggled," because Huxley is so appallingly informed and thorough. He knows everything and all about it. He makes his reader feel like a groping ignoramus, or at any rate like a schoolboy, and continually trots forth voluminous arrays of facts, theories and analyses that cover every phase and eventuality of life.

I am not competent to judge how deep is the Huxley knowledge of all the isms and ologies he discusses so authoritatively, but I am certain that he has a full grasp of music as art and aesthetics, and even to some extent as science. His references to music have the correct approach and he places them in their proper historical perspectives.

Huxley therefore belongs to the slim ranks of those authors who when they touch the subject of music, know what they are writing about. His essay, The Rest Is Silence, proves that he has reflected deeply on the nature of tone and its relation to human mentality and emotion. Less abstract is the piece called Art And The Obvious, and it has particular application at this period, when the makers and purveyors of songs, books, plays, and films for the populace, exploit the short cut to profit by dealing in the easiest sentimentalities and the most primitive forms of hokum.

"All great truths are obvious truths, but not all obvious truths are great truths," says Huxley. Then he continues:

> Thus, it is to the last degree obvious that life is short and destiny uncertain. It is obvious that, to a great extent, happiness depends on oneself and not on external circumstances. It is obvious that parents generally love their children and that men and women are attracted one to another in a variety of ways. It is obvious that many people enjoy the country and are moved by the varying aspects of nature to feel elation, awe, tenderness, gaiety, melancholy. It is obvious that most men and women are attached to their homes and countries, to the beliefs which they were taught in childhood and the moral code of their tribe. All these, I repeat, are obvious truths and all are great truths, because they are universally significant, because they refer to fundamental characteristics of human nature.
>
> But there is another class of obvious truths—the obvious truths which, lacking eternal significance and having no reference to the fundamentals of human nature, cannot be called great truths. Thus, it is obvious to anyone who has ever been there or even remotely heard of the place, that there are a great many automobiles in New York and a number of very lofty buildings. It is obvious that evening frocks are longer this year and that very few men wear top-hats or high starched collars. It is obvious that you can fly from London to Paris in two and a half hours, that there is a periodical called The Saturday Evening Post, that the earth is round and that Mr. Wrigley makes chewing-gum. In spite of their obviousness . . . these truths are not great truths. They might cease to be true without human nature being changed in any of its fundamentals. . . .
>
> Popular art makes use, at the present time, of both classes of obvious truths. . . . The great public derives an extraordinary pleasure from the mere recognition of familiar objects and circumstances. It tends to be somewhat disquieted by works of pure fantasy, whose subject-matter is drawn from other worlds than that in which it lives, moves, and has its daily being. . . .
>
> Nor are small obvious truths the only obviousnesses appreciated by the public at large. It also demands the great obvious truths. It demands from the purveyors of art the most definite statements as to the love of mothers for children, the goodness of honesty as a policy, the uplifting effects produced by the picturesque beauties of nature on tourists from large cities, the superiority of marriages of affection to marriages of interest, the brevity of human existence, the beauty of first love and so forth. It requires a constantly repeated assurance of the validity of these great obvious truths. And the purveyors of popular art do what is asked of them. They state the great, obvious, unchanging truths of human nature—but state them, alas, in most cases with an emphatic incompetence, which, to the sensitive reader, makes their affirmations exceedingly distasteful and even painful. Thus, the fact that mothers love their children is, as I have pointed out, one of the great obvious truths. But when this great obvious truth is affirmed in a nauseatingly treacly mammy-song, in a series of soulful close-ups, in a post-Wilcoxian lyric or a page of magazine-story prose, the sensitive can only wince and avert their faces, blushing with a kind of vicarious shame for the whole of humanity. . . . Never in the past have these artistic outrages been so numerous as at present.

Put neatly and completely. I would like to send a copy of the essay to every responsible radio-executive and sponsor, were I not afraid that they would say, "Well then, we're right, aren't we? Even your Mr. Huxley says so."

* * *

"Zbigniew Gniadowski and Jeno Swislowski are on the season's list for New York piano recitals."—News Item.

Gniadowski asked Swislowski:
"Have they trouble with your name?"
Said Swislowski: "Gniadowski,
I might well ask you the same."

* * *

Have you a mental picture of what Dmitri Shostakovich looks like? Remember that he is a fiercely patriotic Soviet composer who writes "revolutionary" music, and in his twentieth year created a symphony of remarkable daring, insouciance, feeling, and originality. Well then, here is the stinging radical, now aged twenty-nine.

Lest you think the photograph an old one, let it be added that it was taken last June and given to Leopold Godowsky when he visited the Leningrad Festival early that month.

Godowsky says that Shostakovich is shy almost beyond belief and cannot be made to talk about his music.

* * *

Apropos, recently I asked here what King Selassie might use for a war song? Well, for instance, there is Godowsky's Ethiopian Serenade (in his Triakontameron.)

* * *

This department not long ago deplored the lack of new piano concertos. Mae Doelling Schmidt, of Chicago, calls my attention to the concerto by Max Trapp, which she played twice last season with the Chicago Orchestra under Frederick Stock. The Musical Courier reviewer in that city spoke of the worth of the Trapp music and its highly successful performance by Miss Schmidt.

Small wonder that she was given opportunity by Dr. Stock, who does more for new music and young artists than any other conductor in America.

* * *

The New York Sun quotes some novel musical "boners":

Minaret—A dance popular in the Colonial days.
Zither—A light, vagrant breath of air.
Tuba—A kind of rose.
Carioca—A sort of pudding.

* * *

"Are G-men those violinists," asks M. B. H., "who play Bach's Air on the G string?"

* * *

With so many operatic and concert singers being compelled to perform Broadway music on sponsored broadcast programs, one wonders how and where those artists are to acquire technic overnight for the delivery of such numbers. Some of it heard recently over the air from otherwise first class vocalists has been of a kind to draw smiles from Ethel Merman, Jane Frohman, Ethel Waters, and others of their class. That Broadway type of performer is able to give lessons in English diction and rhythm to most of the higher ups who consider themselves experts in those departments.

Serious vocal teachers should give thought to the question. In radio, concert songs and operatic arias do not appeal to the commercial sponsors unless some lighter examples are joined with the art music.

Instrumentalists face the same problem, although so far the pianists have been able to save themselves chiefly because there are few available concert arrangements of popular music. Even organists must conform. The other day a well known radio executive asked me to recommend an organist who could do "both legitimate and 'hot' stuff."

If any reader of these lines is such a double-gaited virtuoso, let him apply to the program directors of station WOR, at 40th Street and Broadway.

* * *

Everett Marshall, baritone, thinks that the sound film is not yet ready for full length opera production. Recently he said:

> "There has been talk of making a full length opera for several years, but in my opinion the screen is not yet ready for it. When opera is presented the motion picture must be ready to assume the proportions of a new medium— it must make a definite contribution to opera. There will have to be a great deal of experimentation with the cinema as a medium before it is ready to deal with opera.
>
> "Until the coming of full length screen opera, however, motion picture executives certainly could improve on the type of script that is being given operatic singers. The stories now given them are too light and frothy—the fact that the name of a Metropolitan star is flashed from the marquee is enough, the producers feel, to insure the patronage of the more serious audience."

The chief reasons why the latest operatic pictures have not been impressive are the too great sameness of their stories, and the lack of musical knowledge on the part of the authors. It appears that the only tale they can think of is the one which has a young operatic artist struggling against early handicaps, finally conquering them, and concluding by winning an engagement at the Metropolitan and marrying the sweetheart who has never lost faith in the ultimate triumph of the star.

* * *

Walter Koons is the actual originator of the idea to present amateurs over the radio. Three years ago he started a series (broadcast by NBC) called Music Is My Hobby, and featuring performers who play, sing or compose, purely for pleasure with no thought of pecuniary reward. After a temporary absence from the air, the Koons course was restored recently and has become a highly popular entertainment with the listening devotees of the dial. . . .

It was Fred Allen who said not long ago that all the amateurs are now on the commercial hours, while the professionals do the sustaining programs.

* * *

Dalies Frantz is to give a recital at Columbia University today. The advance program schedules a stranger in these parts, as the final number—Liszt's Hungarian Rhapsody No. 12. It had begun to look as though there was no one left to do reverence to what was once a highly beloved piano piece in the world, next to Chopin's E flat nocturne. The ancient twelfth Rhapsody no longer causes excitement, but with all its fustian remains an engaging opus when played with appropriate spirit and climax.

Bela Bartok and other Hungarian musicologists claim that Liszt utilized no authentic Magyar music, but passed off period street airs as the typical folk-tunes of his native land. The same reproach is made against Brahms and his Hungarian Dances.

Be that as it may, the Liszt-Brahms output is decidedly more attractive than the dry, stark melodies which the exact Bartok and his colleagues have unearthed as the representative ancient music of the Hungarian home, woodlands, hills, campfires and festivals.

* * *

The New York Evening Journal makes some amazing discoveries: "A is the first letter in the alphabet, but C is the first letter in the musical scale. Yet every musician in an orchestra tunes to A, which is five notes higher than the first note in the scale. And a B flat clarinet plays in the key of D when a composition is written in A—or is it all too involved?"

It might startle the N. Y. E. J. to learn, too, that a sharp sign before a note raises it half a tone, while a flat sign has exactly the opposite effect.

* * *

There is a rumor that Italy has barred Harry Lauder's old Scotch song, I Love Selassie.

The reports I have received of the party Conde Nast gave for George Gershwin after the premiere of Porgy and Bess are worth passing on to you dear souls. It seems everybody had a riotous time from the moment they arrived at Mr. Nast's home and were routed like the traffic of New York's chaotic streets, until the last hangers-on were shoved out the big front door into the coming dawn.

George sat himself down at the piano and played the music from Porgy and Bess all over again from beginning to end. The Negro cast and the celebrity guests promptly squatted down on the cigarette-butted floor. In that informal posture, the chorus chanted their parts whenever George reached the choral passages, and the soloists sang their songs at the proper times.

Paul Whiteman was seen arriving with Mrs. Whiteman draped over his arm—and followed by his entire band. Dorothy Heyward, the elfin wife of DuBose (the author of the libretto), was discovered hidden behind a door, still almost unconscious with excitement. When someone suggested that she sit down, she remarked absently, "That might be a good idea. I haven't sat down today, and I don't remember whether I've eaten or not."

Deems Taylor presented George with a silver tray inscribed with the facsimiles of the signatures of one hundred friends. In his speech, Deems said, "You can use this for salami or cheese or anything. If you don't like those suggestions, you probably know what you can do with it." George responded eloquently, beginning his address, "As the composer of one opera to the composer of two operas—."

It was certainly a gay party, and everyone lost the inhibitions he had brought with him.

* * *

I bet a dollar Mischa Elman makes up all these stories that are told about him. Either this one is true, or else Mischa's imagination has been working overtime. No one can verify it since he tells it on himself.

One day not so long ago, Mischa climbed into a taxi, his fiddle box under his arm. At the first traffic block, the driver said, over his shoulder, "Are you a violinist, Mister?"

"Yes," answered Mischa, "Do you play?"

"No, I don't. But I like violin music."

"Do you go to the concerts?"

"I can't afford to."

"It doesn't cost much. You can get a balcony seat for a dollar or two."

"I know that, but it's too much for me. I listen in on the radio to the fellers I like."

"Who do you like?"

"Well, there's Heifetz and this guy Elman. Now who do you think is the better?"

"Why," answered Mischa with becoming modesty, "I don't know. Who do you think?"

"Well, I guess maybe it's Elman. He has more soul, if you know what I mean."

"Yes," said Mischa, contemplatively, "Yes—yes—I think I *do* know what you mean."

By this time Elman was very much impressed with the keen, critical judgment of this taxi-lad. So much so, that he was about to reveal his identity, when the cab drove up to his destination.

As Mischa descended and gaily started to pay his fare, he decided to give the man a dollar tip. Smilingly he handed it to the chap, saying, "Save this to go to a concert."

"Thank you, sir," said the driver, "I'll use it to buy a Heifetz ticket."

* * *

Dear Mr. Snooper:

Here is a story of an incident which happened to one of the foremost leading violin instructors. It was told to me by a pupil of this man, but at their request I am withholding the name.

"A noted violin instructor had as his pupil, the daughter of a wealthy man, who was constantly accompanied by a none-too-bright maid. One day during the child's lesson, the teacher said, 'But, my child, you are playing that a shade sharp, just a shade sharp; now if you will only pull down the shade, it will be all right. And the maid went to the window and drew down the shade."

Sincerely yours.
V. R. R.

* * *

A male shadow, that seemed to be slightly reminiscent of someone I had once known, passed me on Broadway not long ago. Rather disturbed because I couldn't quite identify the sylph, I followed it for a block or two.

When I recognized the chap at last, I nearly fainted with astonishment. For it was Paul Althouse. A *thin* Paul Althouse.

Just wait, my children, until you see him. You'll think it's an optical illusion for sure. But it's Paul in the flesh, all right—though impeded with little of that now, however.

My, what an up-standing figure of a tenor he is. Lauritz Melchior will certainly have to look to his diet to beat that guy. And won't Paul drag the ladies around to his dressing room whenever he sings Siegfried. Baby!

* * *

A whispering voice came to me just now over my trusty telephone asking where "the Anvil Chorus was sung in the opera called Faust." Without hesitation I answered that it was sung during that scene where Mephistopheles starts "knocking" Marguerite to Faust. Bright jewel of a lad, I am, eh what? Marguerite should play with me.

"I'm in trainin' for that amiter night on the radio, so the wife gives me weenies ter bring out me high voice."

Foreign News in Brief

George Hoyen Leads Salzburg Orchestra

SALZBURG.—George Hoyen, young American conductor, led the Mozarteum Chamber Orchestra of the Salzburg Mozarteum Academy in a recent concert. The Wienersaal of the Mozarteum was completely sold out, and the audience was receptive and cordial. Mr. Hoyen is a conductor of admirable poise and musicianship. His beat is precise and authoritative, while his interpretations show a clear insight into the intentions of the composer. The program was ushered in by Sam Barlow's overture to the opera Mon Ami Pierrot (first performance in Austria). Adolfo Odnosposoff of Buenos Aires scored as soloist in the Haydn concerto in D for cello and orchestra. Mozart's C major piano concerto was played with skill and feeling by Elizabeth Travis, young American pianist. The concert was an admirable showing of American musical accomplishment. E. D.

Marya Freund Conducting Master Classes

PARIS.—Marya Freund is conducting a course of ten lessons in song interpretation, in the Salle Debussy, Paris, beginning October 16. During the winter Mme. Freund is to sing in Holland and Poland and to give four Schubert, Schumann, and Brahms recitals in Paris. I. S.

Musicians' Association Receives Subvention

BERLIN.—The festival of the General Association of German Musicians which is to take place next spring, is to receive a subvention of 15,000 marks from Hitler and another of 10,000 marks from the National Theatre of Weimar. R. P.

German Operatic Statistics

BERLIN.—According to statistics collected and published by Prof. D. W. Altmann, the composers who were the oftenest performed in German theatres (including Switzerland and Czecho-Slovakia) during the 1934-1935 season were: Wagner (1,641 representations), Verdi (1,468), Lortzing (1,067), Puccini (889), Mozart (707), Richard Strauss (458), Eugene d'Albert (411), Bizet (387), Weber (340), Beethoven (308), Flotow (274), Leoncavallo (264), Mascagni (244), Lehar (196), Nicolai (195) Humperdinck (191), Adam (136), Donizetti (125), Rossini (124), Smetana (116), Pfitzner (114), Kienzel (106). R. P.

Harmony Guild Holds First Meeting of Season

The Harmony Guild held its first meeting in New York this season on October 9. Jean Buchta, founder and musical director for the Guild, outlined her program of lectures for the year, her subject being The Evolution of Form in Music.

Fay Foster, with assisting artists, gave a program of her compositions. Especially noteworthy were the musical settings to three poems by Tagore. The program included the following numbers: Karina, When Lovers Meet, I Shall Not Care, and At Last sung by Gertrude Wyatt, and the Tagore Poems and Hood's Song of the Shirt, read by Florence Farr with Miss Foster at the piano.

Officers elected in June and taking office at this meeting were: president, Jean Buchta; vice-president, Mary Stowe; corresponding secretary, Pearl Pardew; recording secretary, Bianca Morehead; and treasurer, Emil Modick. B. M.

Orchestral Works by Horace Johnson to Be Performed

Two orchestral suites by Horace Johnson, managing editor of the Musical Courier, are scheduled for performance in the near future. They are Imagery, which will be played on November 20 by the Duluth Civic Symphony Orchestra under the direction of Paul Lemay, and Streets of Florence, to be offered by the Birmingham (Ala.) Symphony Orchestra (Dorsey Whittington, conductor) on December 10. Imagery was played last season by the Richmond Symphony Orchestra under the baton of Wheeler Beckett, and by the Peoples Symphony of Boston, with Fabien Sevitzky conducting; Streets of Florence was presented twice last year by the Cincinnati Civic Orchestra under Arthur Zack, and also had a radio performance over WOR. Helen Jepson, soprano of the Metropolitan Opera, is singing Mr. Johnson's song The Rose and the Gardener on the twenty-two programs of her present tour.

OBITUARY

Kurt Brownell

OKLAHOMA CITY, OKLA.—Kurt Brownell, young American tenor, was killed in an automobile accident near here on October 19. With him in the car were his wife, the former Marian Kalaijan, and Josephine Antoine, soprano of the Metropolitan Opera. The two women escaped without serious injury. Mr. Brownell and Miss Antoine, with Mrs. Brownell as their accompanist, were on a two-weeks' concert tour under the auspices of the National Music League, New York.

Mr. Brownell, who was twenty-seven years old, was born in Winnetka, Ill. As a boy he was soprano soloist of the Chicago Choir. Later he studied in New York at the Juilliard School of Music with Francis Rogers and in France at the Fontainebleau Conservatory under M. Salignac. He won the Walter W. Naumburg Foundation Prize in New York in 1931, and made his recital debut at Town Hall in January, 1932. He sang with the New York Opera Comique, made transcontinental concert tours and also was heard in the performance of At the Boar's Head, sponsored by the MacDowell Club. This spring, Mr. Brownell was called upon to substitute for Richard Crooks, who was ill, in the presentation of the third act of Die Meistersinger at the Metropolitan Opera House during the celebration of Walter Damrosch's fiftieth anniversary as a conductor. During the summer Mr. Brownell appeared as soloist at the Riverside Church, New York. He had signed a contract with the National Broadcasting Company and was soon to have his second audition at the Metropolitan. Besides his wife, Mr. Brownell is survived by his parents, who live in Chicago, where the funeral was held. R. P.

Royal A. Merwin

POTTSTOWN, PA.—Royal A. Merwin, head of the music department of the Hill School, arranger, organist, and formerly accompanist with a touring group, the International Singers, died on October 20. Mr. Merwin had played in churches and theatres and on broadcast programs. His affiliation with the Hill School dates from a year ago. R. P.

Dr. Alfred G. Robyn

Dr. Alfred G. Robyn, organist and composer, died in St. Luke's Hospital, New York, on October 18. He was born in St. Louis, April 29, 1860. Dr. Robyn was chief organist of the Rialto Theatre in New York at its opening about twenty years ago, and of the Capitol Theatre while it was directed by S. L. Rothafel. His compositions include the operettas The Yankee Consul (a popular vehicle for Raymond Hitchcock), Gypsy Girl, Yankee Tourist, Fortune Land, Princess Beggar, The Ascension (an oratorio), and popular songs; also a symphony in D minor and a symphonic poem, Pompeii. He leaves his widow, the former Isidora Schmitt of Chicago, two sons, Alfred G. and Byron Edward, the latter a pianist and organist, and three sisters.

Mrs. Edna Letitia Dare Porter

BROOKLYN, N. Y.—Mrs. Edna Letitia Dare Porter died on October 15 at her home here. Mrs. Porter had been active in women's clubs. At the time of her death, she held the position of president of the Chaminade, a musical society, but had been unable to fulfill the duties of her office on account of illness. She had also been president of the Chiropean, a literary organization, and first vice-president of the New York City Federation of Women's Clubs. Among the organizations in which she was interested were Musical Adventures and the Haarlem Philharmonic Society. She was a member of Fidelis, a society of former presidents of women's clubs in Broklyn and New York. Mrs. Porter is survived by her husband, Charles Edward Porter, and her brother, Frank G. Dare. R. P.

Gerard von Brucken Fock

HAARLEM, HOLLAND.—Gerard H. G. von Brucken Fock, one of the important Dutch composers of the older generation, died here recently. He was born in Kundekerke, December 28, 1859, and studied with Richard Hol in Utrecht and with Kiel and Bargiel in Berlin. In composition he formed one of a school which carried on the Romantic tradition of Robert Schumann and others. His works had been performed by Mengelberg, Pierné, Abendroth and other conductors. He married Maria van Meerdervoort in 1885. B. K.

Isidore Schnitzler

Isidore Schnitzler, former first violin with the Mendelssohn Quartet, died on October 17 at his New York home. Mr. Schnitzler was born in Rotterdam seventy-six years ago. His music education included study under Wieniawski and Joachim. He came to the United States about 1882, and after playing in this country with the Mendelssohn group and in concert with Christine Nilsson, he returned to Europe to be concertmaster of the Frankfort opera. The year 1891 found him again in America, resuming his connection with the quartet. He also was first violin of the Boston Symphony Orchestra. His widow survives him.

Musicales

Schubert Trio Heard at the Barbizon

The Schubert Trio, known to radio listeners, gave a matinee recital at The Barbizon, New York, on October 20. The program, headed by trio No. 13 in C by Haydn, and Tschaikowsky's trio Op. 50 in A minor, also included works by Arbos, Levi, and R. Sapio.

Each member of the trio—Bertha Schultz (violin), Olga Sapio (piano), and Constance Veitch (cello)—distinguished herself in both the ensemble and solo sequences of their offering. The Haydn number was especially refreshing and was charmingly presented. Among the shorter compositions, Arbos' Sequidillas gitanas was particularly interesting, the trio suggesting a true gypsy temperament in their interpretation. A well-pleased audience gave every evidence of admiration and appreciation of the ensemble's musical finesse. J. S.

* * *

Nanette Gude Bayne in Poe Program

Nanette Gude Bayne, poet and dramatic reader, was guest artist at a literary program in the College of the City of New York, October 15. Winner of the contest in English of the Poe Celebration, October 7, Mme. Bayne recited her sonnet, We Hail the Voice of Edgar Allan Poe, in a manner which caught instant attention, followed by spontaneous acclaim. She also gave Le Beau Capitaine (by Suzanne Jackowska), in French, her expressive voice throbbing with emotional utterance. Mme. Jackowska offered several poems, consisting of her own translation of Poe, and won applause. Others concerned were Felix Weill, of City College, and Leon Elgara. F. W. R.

* * *

National Opera Club Gives Persian List

The mid-October meeting of the National Opera Club (Baroness von Klenner, founder-president), was devoted to Persia and its music. Prominent on the program was Bhupesh Guha, who interested the audience with a performance on the flute of Afternoon Merriment, and Sunset, said to be Persian folk-melodies. The Hindu dancer and teacher presented this music with finesse and distinction. Anne Baughman, soprano; Wesley Boynton, Robert Rounseville, tenors; William Hargrave, bass; Cordelia Ayer Paine, pianist; and Chah-Baronian, performer on the Tar (a kind of guitar), and Eda W. Lindquist, lecturer, were the remaining participants. As usual, the meeting was held at the Waldorf-Astoria, New York.

F. W. R.

* * *

Schiller-Jenkins-Tietjens Musicale

Gene Schiller, accompanist, and Marjorie Tietjens, English painter, gave a musicale in honor of Florence Foster Jenkins, soprano, October 13, in the Tietjens Art Studio. Many members of the musical and art-world were present, and Paul Tietjens, composer, played the overture to his new opera, The Tents of the Arabs, which is announced for production this month in Mount Vernon, N. Y., and at the Liederkranz Society in New York. A portrait of Gene Schiller by Mme. Tietjens was exhibited. F. W. R.

From Our Readers

When Should Singers Sing?

Chicago, Ill.,
October 19, 1935.

To the Musical Courier:

In the course of an interview with a New York voice teacher printed in your issue of October 12, you quote her beneath the subheading, "The Critical Age in Voice Training," as follows: "The serious study of singing should begin from sixteen years of age for girls, and from eighteen for boys, according to strength and climate; but not until the change (at puberty) is complete, as any tampering at this delicate period may ruin the voice forever."

I regard it as unfortunate that this inhibiting, traditional fallacy about the danger to young voices of singing normally during the years of adolescence, persists in the thought of teachers and laymen. I say "fallacy," because I believe it to be just that. Muscles may be developed into robust strength only through vigorous exercise, and the muscles of the vocal organism are not exempt from that law. It has been demonstrated through experimental research, that boys' voices that were systematically exercised throughout a wide range before, during and after the period of puberty "change" were in every way benefitted, gaining in quality, power and range, and more quickly adjusting to mature *timbre* after the change. Development of girls' voices may be safely begun at any age, from kindergarten on, by a teacher who balances a knowledge of vocal laws with reasonable discretion.

The voices of children should not be repressed. The traditional notion that young voices are fragile and likely to be injured by hearty singing is based upon a misconception of physical laws. We should conserve the voices of children by teaching them correct habits of posture, breathing and vowel formations rather than attempt such conservation through repressing their hearty vocal spontaneity. More and more thoughtful teachers of choral music in our public schools are coming to this point of view and proving its soundness by results.

The traditional dictum against use of the singing voice during adolescence is rooted in the philosophical motto: "When in doubt, do nothing." The growth of knowledge is made possible only through the contribution of those courageous individuals whose motto is: "When in doubt, do *something*, and perhaps you can clear up the doubt!" Those who have "done something" either to justify or banish the taboo regarding the use of the adolescent voice in singing are definitely laughing off that taboo.

JOHN C. WILCOX.

I SEE THAT

The SS. Normandie, making her last trip for this year from Havre to New York, arrived on October 21, bringing among her passengers Colette d'Arville and Vladimir Golschmann.

* * *

Samuel Margolis has moved to his new studios adjacent to Carnegie Hall, New York.

* * *

Esperanza Garrigue returned to New York and opened her vocal studio on October 1.

* * *

Because of his many engagements out of town, Josef Lhevinne has had to cancel his appearance as soloist in one of the forthcoming Beethoven Cycle programs of the Juillard School of Music, New York.

* * *

Hans Clemens, Metropolitan Opera tenor, was among those arriving in New York on October 18 by the SS. Deutschland.

* * *

Prior to his New York recital on November 4, José Echaniz will play three concerts: on October 28, in Burlington, Ia.; October 29, in Elgin, Ill., and October 31, in St. Paul, Minn.

* * *

Three Flowers, a piano composition by John Bryant Itell, has been published. Mr. Itell has several other compositions to be released shortly.

* * *

Mary Dewson, language coach, has returned from her vacation in Maine to open her New York studio. Miss Dewson, who has been living abroad for several years, has had residence in many countries and is said to have not only a literary but also a conversational knowledge of the languages which she teaches.

* * *

Ita Kay, of New York, counselor for musicians, has announced the opening of a forum where music teachers may take their student problems for discussion with other teachers. The plan calls for meetings weekly in which each member of the club is given a three-minute period to offer a solution of the problem at hand, submitted in writing before the opening of the session.

* * *

Elizabeth Schafer, teacher of Italian, announces the re-opening of her studio for the coming season. Miss Schafer, the coach to Helen Oelheim of the Metropolitan, includes both private and class instruction in her program of work.

* * *

On October 27, the Perolé String Quartet are to give a recital in Town Hall, New York, playing the César Franck quartet in D; Pastorale (Bloch), and the harp quartet in E flat, op. 74, of Beethoven. Members of the Perolé group are Joseph Coleman, first violin; Max Holländer, second violin; Lillian Fuchs, viola, and Julian Kahn, cello.

* * *

Additions to the list of soloists already announced for the Peoples Symphony of Boston (Fabien Sevitzky, conductor) include Howard Harrington, tenor, and George McManus, pianist.

* * *

Elvira Rosina Geiger and Samuel Shankman, pianists, recently played at a private musicale at the home of Alexander Geiger in Brooklyn, N. Y. They presented piano duos and solos, Mr. Shankman including among his numbers the scherzo in B flat of Chopin, other items played blindfolded, and one composition for the left hand alone. Mme. Geiger will be heard over WBNX and other stations.

* * *

Pasquale Tallarico, pianist, will be soloist at the October 29 concert in Baltimore, of the National Symphony Orchestra, of Washington, D. C., under the baton of Willem Van Hoogstraten. Mr. Tallarico is to play the Liszt concerto in A. November 29, he gives a recital for the Peabody Conservatory in Baltimore. He has studied in New York with Mrs. A. K. Virgil.

* * *

Mary Walker, Adelaide Gescheidt's artist pupil (contralto), recently sang the solos of the Brahms Alto Rhapsody with orchestra, in Concord, Mass.

* * *

Annie Louise David is a member of the faculty of the Oxford School for Girls, Hartford, Conn., coming to New York for mid-week lessons.

* * *

Toscha Seidel sailed on October 23 on the SS. Bergenfjord to give concerts in Norway, Sweden and Denmark. The violinist will return on December 2.

* * *

Marshall Moss, young American violinist, who will make his debut recital in Town Hall, New York, October 28, under the auspices of the Walter W. Naumburg Musical Foundation, includes in his program the only composition written for violin by Liszt. The manuscript was recently discovered by Dr. Jenö Hubay in Budapest. The composition, Ungarische Rhapsodie, is to have its first performance in this country.

* * *

Lois Bannerman, harpist, recently was soloist in a broadcast over WMCA. In addition to other engagements already announced, on December 14 Miss Bannerman is to be featured on a program with the Columbia University Band at Riverhead, L. I.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, October 26
Josef Lhevinne, pianist, Carnegie Hall (A)
Jacques Margolies, violinist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
ICOR Association, annual concert, Town Hall (E)

Sunday, October 27
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
John Charles Thomas, baritone, Endowment Series, Town Hall (A)
Music Guild Concert; Louise Bernhardt, contralto; Leonard Liebling, commentator; Town Hall (A—5:45 p.m.)
Perolé String Quartet, Town Hall (E)
Doris Humphreys and Charles Weidman, dancers, Guild Theatre (E)

Monday, October 28
Marshall Moss, violinist, Town Hall (A)
The Singing Boys of America, Town Hall (E)

Tuesday, October 29
Ezra Rachlin, pianist, Town Hall (E)

Wednesday, October 30
Kreiner String Quartet, Town Hall (E)

Thursday, October 31
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, November 1
Philharmonic-Symphony Orchestra, Carnegie Hall (A)

Saturday, November 2
Serge Rachmaninoff, pianist, Carnegie Hall (A)
Gari Shelton, pianist, Town Hall (A)
Francis Moore, pianist, Town Hall (E)

Sunday, November 3
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Pauline Ruvinski, pianist, Town Hall (A)
Music Guild Concert; Muriel Kerr, pianist; Leonard Liebling, commentator; Town Hall (A—5:30)
Mathilde McKinney, pianist, Town Hall (E)

Monday, November 4
Marina Yurlova, dancer, Town Hall (A)
José Echaniz, pianist, Town Hall (E)

Tuesday, November 5
Philadelphia Orchestra, Carnegie Hall (E)
Anna Hamlin, soprano, and Floyd Townsley, tenor, Town Hall (E)

Wednesday, November 6
Selma Kramer, pianist, Town Hall (E)

Thursday, November 7
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, November 8
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Roland Hayes, tenor, Carnegie Hall (E)
Tatiana Sanzewitch, pianist, Town Hall (E)
Virgil Thomson Program, New School for Social Research (E)

Saturday, November 9
Henriette Michelson, pianist, Town Hall (A)

Sunday, November 10
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Creighton Allen, pianist, Steinway Hall (A)
Louis Shenk, baritone, Town Hall (A)
Music Guild Concert; Nancy Wilson and Genia Luboshutz, cellist and pianist; Leonard Liebling, commentator; Town Hall (A—5:30)
Erica Morini, violinist, Town Hall (E)

Monday, November 11
Harvey Shapiro, cellist, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

Tuesday, November 12
David Brynley and Norman Notley, duet recitalists, Town Hall (A)
New York Women's Symphony Orchestra, Carnegie Hall (E)
John Carroll, baritone, Town Hall (E)

Wednesday, November 13
Zlatko Balokovic, violinist, Carnegie Hall (E)
Ria Ginster, soprano, Town Hall (E)
Carl Saliani, pianist, Steinway Hall (E)

Thursday, November 14
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Marga Waldon, dancer, Barbizon-Plaza (E)

Friday, November 15
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Arthur Loesser, pianist, Town Hall (E)

Saturday, November 16
James Friskin, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
La Argentina, dancer, Endowment Series, Town Hall (E)

Sunday, November 17
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Webster Aitken, pianist, Town Hall (A)
Music Guild Concert; Florence Easton, soprano; Leonard Liebling, commentator; Town Hall (A—5:30)
Beatrice Belkin, soprano, and Vrionides Sinfonietta, Town Hall (E)

Monday, November 18
National Orchestral Association, Carnegie Hall (E)
Lee Pattison, pianist, Town Hall (E)
Helen Lanier, soprano, Barbizon-Plaza (E)
Bessie Trent, soprano, Steinway Hall (E)

Tuesday, November 19
Roman Totenberg, violinist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
Frederic Langford, tenor, Town Hall (E)

Wednesday, November 20
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Thursday, November 21
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, November 22
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Frank Sheridan, pianist, Town Hall (E)
Roger Sessions Program, New School for Social Research (E)

Saturday, November 23
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Povla Frijsh, soprano, Town Hall (E)

Sunday, November 24
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Florence Page Kimball, soprano, Town Hall (A)
Music Guild Concert; Grisha Goluboff, violinist; Leonard Liebling, commentator; Town Hall (A—5:30)
Edith Lorand and Her Hungarian Orchestra, Carnegie Hall (E)
Audray Roslyn, pianist, Town Hall (E)

Monday, November 25
Marion Kerby, diseuse, Town Hall (A)
Carnegie Centenary Concert, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

Tuesday, November 26
Remo Bolognini, violinist, Town Hall (A)
Musical Art Quartet, Town Hall (E)

Wednesday, November 27
Eugene List, pianist, Town Hall (E)

Thursday, November 28
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, November 29
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Don Cossack Russian Male Chorus, Carnegie Hall (E)
Mila Kocova, coloratura soprano, Endowment Series, Town Hall (E)

Saturday, November 30
Ernest Hutcheson, pianist, and Felix Salmond, cellist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Giulio Ronconi, baritone, Town Hall (E)

Portland, Ore., Sees Gain In Musical Resources for the Coming Winter

Resident Symphony Orchestra, Under Van Hoogstraten, Projects Ambitious Concert Schedule—Numerous Recitals Attractions Booked—Sokoloff Appears As Guest Conductor

PORTLAND, ORE.—Announcement of the Portland Symphony Orchestra's silver jubilee, and the announcement of details regarding three other concert courses here, indicate a marked increase of interest in and prospective patronage for concert attractions here this winter. The musical season opened auspiciously, October 11, with Tito Schipa's first concert appearance here in several years. Mr. Schipa, a lyric tenor of the Metropolitan, sang his progam with finesse and delighted his audience.

The Portland Symphony Society, through its manager, Mrs. M. Donald Spencer, has announced a series of eight Monday night concerts and another of six Sunday afternoon concerts. Grete Stueckgold, soprano, Ignaz Friedman and Dent Mowrey, pianists, and Ruggiero Ricci, violinist, are the soloists designated for the evening series. The Sunday afternoon concerts will feature as soloists: Mary Bambery, pianist, and Mary Schultz and Sylvia Weinstein Margulis, violinists. The trio of pianists for a presentation of the Bach concerto for three pianos, scheduled for the evening series, are Nelle Rothwell May, William Robinson Boone, and Henri Arcand.

A feature of the symphony series will be the world premiere of Dent Mowrey's piano concerto, with the composer as soloist.

Willem van Hoogstraten will return as conductor of the orchestra. Entering his eleventh year as leader, he is now the senior orchestral conductor in the entire west. The Portland Symphony is the oldest orchestra on the Pacific Coast, with an unbroken record of twenty-four seasons behind it.

RECITAL COURSES ANNOUNCED

The Ellison-White Bureau, which returned to the local concert field last season after a lapse of several years, announces a course of eight attractions for the new season: Lotte Lehmann, soprano; Kathryn Meisle, contralto; Giovanni Martinelli and Tito Schipa, tenors; the American ballet, the Moscow Cathedral Choir, Jan Kubelik, violinist; and Alexander Brailowsky, pianist. This series got under way formally, October 11, with the Schipa concert.

Ruth Isherwood, executive secretary of the Portland Junior Symphony Orchestra, made a late announcement of the forming of the Ruth Isherwood Art Bureau, which will present these attractions in the public auditorium: Paul Robeson, baritone; the Trudi Schoop Ballet; Jascha Heifetz, violinist; and Nino Martini, tenor.

The series of intimate concerts in the Neighbors of Woodcraft auditorium, sponsored by Martha Reynolds and Helen Caples Jones, will offer Jose Cansino and Tonio De Aragon, Spanish dancers; John Goss and his London singers; and Antoinette Petrova Detcheva, pianist. Later attractions are the Monte Carlo Ballet Russe, Anga Enters, Martha Graham, and the Philadelphia Orchestra.

SOKOLOFF CONDUCTS

Nikolai Sokoloff, former conductor of the Cleveland Orchestra, made his bow here last month in his present capacity of director of orchestral activities under the new federal musicians' relief set-up. Mr. Sokoloff was sent to Portland by the government to conduct a concert in the Multnomah Civic Stadium. The entire personnel of the Portland Symphony Orchestra took part. The concert was held as a benefit to raise funds for an acoustical shell which will be constructed next summer for the projected series of open-air concerts.

Edouard Hurlimann, concert master and associate conductor of the Portland Symphoney Orchestra, and Jacques Gershkovitch, conductor of the Portland Junior Symphony Orchestra, also wielded the baton. The orchestral concert was augmented by a performance by a locally-organized ballet, with Mischa Pelz conducting the orchestra. The ballet was trained by William F. Christensen.

D. P.

DORNAY-CULP STUDIOS

Lucille Manners received her entire vocal and musical education from Louis Dornay and Betsy Culp.
Among other well known Radio and Operatic artists studying at the Dornay-Culp Studios are Lucy Monroe, Morton Bowe, Grace and Eddy (The Honeymooners) and others.

For audition apply to
Miss Dorothy Kirsten, Secretary
344 West 72nd Street, New York
Telephone TRafalgar 7-4999

Saskatoon's Season Is Auspiciously Begun

Althouse Heard in Recital—Club and School Circles Show Much Activity

SASKATOON, CAN.—The concert season was opened by Paul Althouse on October 7. In arias from Samson, Judas Maccabeus, Die Walküre, and L'Africana, he displayed a rich, powerful voice coupled with superior artistry and interpretation. Several encores were demanded by a large and enthusiastic audience. His assistant, Querita Eybel, soprano, revealed a voice of exceptional power and brilliancy in two groups of German and Russian songs. Pablo Miquel was the adequate accompanist throughout an arduous program. The concert was under the direction of the Conservatory Club.

SONATA SERIES BEGUN

A series of three recitals on the romantic sonata by Reginald Bedford, pianist, is announced for the fall. The first one, October 16, listed Schubert's sonata in A major and Schumann's sonata in G minor. The grace and fluency of the Schubert sonata received fine treatment from the pianist, and in the Schumann work his brilliant technic was allowed full play. Schumann's toccata was given for encore. Subsequent programs will include the Liszt B minor, Schumann's F sharp minor and the Chopin sonatas in B flat minor and B minor. Annotations are furnished by Lyell Gustin.

CLUB PROGRAMS

The Women's Musical Club commenced this season's activities with Brahm's song cycle Die Schöne Magelone. The soloists were Mesdames Hogarth, Cumming, Smith, Anderson, Ibberson and Turnbull.

Events announced by Professor Arthur Collingwood, dean of music at the University of Saskatchewan, include five public lectures on The Significance of Mozart. Illustrations from his orchestral works will be furnished by the Saskatoon Symphony Orchestra. Bach's concertos for piano in D major and for piano, flute and violin, and Schubert's B flat symphony are scheduled for an early date.

For the opening of the twelfth season of the Musical Art Club, the 100th concert, which was a repetition of the first program, was given. This year the club inaugurated a music travel scholarship which enables the holder to spend a few weeks in New York during the concert season.

EDUCATIONAL EVENTS

Marking a new departure in the awarding of diplomas from the Toronto Conservatory of Music, Dr. Healey Willan, vice-president of the institution, visited the city recently. Twenty-nine associate diplomas were presented and a program given by leading candidates in recent examinations.

At the first meeting of the Saskatoon Music Teachers' Association, the president, Helen Davies Sherry, announced forthcoming luncheons would alternate with evening programs devoted to the study and performance of seldom-heard works.

IN HONOR OF SAINT-SAËNS

Pianists of the city are observing the Saint-Saëns centenary in a series of three programs devoted to his works for two pianos, the G minor and C minor concertos and several solos.

L. G.

E. ROBERT SCHMITZ,

pianist, is giving Three Historical Recitals at the Elizabeth Rodman Voorhees Chapel of the New Jersey College for Women, New Brunswick, N. J. The opening program was on October 23, and the subsequent two will take place on January 17 and April 20. On the afternoons of the same days Mr. Schmitz is heard in illustrated lectures on Technic and Style in Piano Playing.

Atlanta Concert Inaugurates New Civic Auditorium Successfully

Kreisler in Opening Event of Series—Atlanta Music Club to Present Morning Programs and Artists' Recitals—Other Resident Organizations Active in Sponsorship of Art

ATLANTA, GA.—Returning to Atlanta after an absence of two years, Fritz Kreisler constituted the second major musical event of the season, opened by the state-wide Georgia Piano Ensemble concert early in October. The Kreisler concert, occurring October 22, was significant not only as the first of the All Star Concert Series but as the initial musical event in the recently acquired civic auditorium, the Shrine Mosque. Also, the reception accorded Kreisler demonstrated that Atlanta is becoming increasingly music-conscious. He played to a capacity audience a program on which were a more than usual number of Kreisler arrangements. The ovation accorded the violinist and the fact that the All Star management reports a greater number of season tickets subscribed for than ever before, give promise of a successful year from the standpoint of supported musical events. The next concert in this series is the National Symphony Orchestra with Hans Kindler conducting, scheduled for November 13.

The Atlanta Music Club continues its high musical standards in its offerings of the season. This pioneer cultural organization affords two separate and distinct series—a morning series of musicales featuring local artists and an evening series with three programs by visiting artists of national and international recognition. The first of the morning series, inaugurated in the Woman's Club Auditorium, occurred October 16 with Claire Harper serving as chairman of the program, dedicated to Absolute Music. Those contributing in ensemble and in solo were Claire Harper, violin; Priscilla Loemke, cello; Isabel Mawha Bryan, piano. A talk on abstract music was given by Madeline Keipp. The first of the evening series, also occurring in the Woman's Club Auditorium, was a program of acted songs by Frank Parker, *diseur*, October 29.

The visiting artists to be brought to Atlanta by the Atlanta Music Club are the Gordon String Quartet, November 27; Vienna Choir Boys, January 22; and Myra Hess, January 25.

Major officers of the Atlanta Music Club for the current year are Mrs. Harold C. McKenzie, president; Mrs. John Mullin, Mrs. Paul E. Bryan, Mrs. Harold Cooledge, Mrs. Armand Carroll, vice-president; Mrs. Jane Mattingly, recording secretary; Mrs. May Nelson Ream, corresponding secretary; Mrs. Cliff Hatcher, treasurer.

The Junior League of Atlanta is sponsoring a series of study programs by Hugh Hodgson, pianist. The first of this series occurred October 22 and was entitled Parallels and Contrasts. This was followed October 29 by Forms in Music. The third of the series, Modern Tendencies, is scheduled for November 12. A lecture recital on Descriptive Music for Children and a Chopin program during November conclude the series.

The Studio Club is presenting a series of invitational programs by local artists, the first being an Evening of Opera which was given at the home of J. J. Haverty, October 7. Singers on the program included Minna Hecker, Patricia Mackinson, Mrs. Luther Byrd, Vaughan Ozmer, Ben Blinov, Richard Holtzclaw with Mrs. Charles Chalmers at the piano. The next event, scheduled for November 4, is a piano-organ recital to be given at the home of Mr. and Mrs. Asa G. Candler, Jr.

The Mu Omega Chapter of Mu Phi Epsilon, national honorary music sorority, has been notified by the national president, Bertha Marian Kenny, that the local chapter has achieved honor standing in the national organization. Florence Shearer Hutchings, president of the Mu Omega Chapter, announces an extensive number of activities for the season at hand.

A unique invitational musical event of November 8 is the debut recital of Eugenie Snow, advanced piano student of Mrs. Wayne Wilson. This event is unique in that Miss Snow is making of a social debut a worthwhile contribution to the musical programs of the season by young artists. Her program includes fantasie in C Minor, Bach; sonata Opus 31, No. 2, Beethoven; etude, Opus 25, No. 3, Chopin; concerto in C Minor, Saint-Saens.

M. S. W.

Bernard Gabriel to Offer New York Recital

Bernard Gabriel, pianist, in his recital at The Barbizon, New York, on October 29, will give first performance to three Czardas melodies and three Louisiana plantation folk songs, all in his own arrangements; Paque Me Dice Cosas (Moninguez-Gabriel) and Princesita (Padilla-Gabriel). The same group includes Ma Tu Dormi, Mary (Moleti-Gabriel). The program also comprises music of Couperin, Scarlatti, Handel, Haydn, Chopin, Brahms and Reger.

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Major Loudon Greenlees, Soldier and Sportsman, Here to Give Song Recitals

Scottish Baritone Tells of His Varied Life as a Musician, Military Officer and Barrister

Among the first of the visitors whom the 1935-36 music season has brought to the United States is Major Loudon Greenlees, Scottish baritone, who arrived in New York on October 1 by the SS Majestic. Major Greenlees is here for the month of October and will come back to America in January.

A man of wide and diversified interests, Major Greenlees has been a soldier, sportsman, opera director and singer.

"I have always studied the art of singing in the most painstaking and serious way," he said. "I worked under several teachers in Germany, Italy and England, and, whenever I am in England, take lessons regularly from Cappiani. My repertoire takes in several operatic roles (including Wagner), German Lieder, Italian songs, oratorios, and, naturally, being a Scotsman, Scottish and English ballads. However, it was not until 1932 that I began to accept public engagements.

"In that year I went to Germany and gave auditions in various opera houses. I must admit that they were very successful, and I received many invitations to sing in Germany in 1933, which, owing to various circumstances, could not take place; and I have again been asked to go to sing in Germany this year, but am unable to accept, due to other engagements.

"I have sung with orchestra in various countries on the Continent, and have broadcast from Paris, London, Oslo, Vienna and other centres."

Major Greenlees also has been heard in Salzburg, as a soloist in the Cathedral and in concert with orchestra.

Fought in Gallipoli

Asked to tell something of his personal background, the baritone recounted some of his military activities. Before the World War, he was in the Scottish Horse, which is part of the British reserve cavalry. "With them, I fought in Gallipoli, and was in Egypt in 1916. From there I was transferred to the Scots Guards (September, 1916). I was wounded in France the following January and spent eight months in the hospital. On my recovery I was appointed an instructor in the Cadet Battalion, which trained cadets for commissions with the various regiments of the Guards Division.

"In October, 1918, I was again in France, where I fought in the last two battles of the war, and took part in the march to Cologne in November and December of that year."

During the British occupation of Cologne, Major Greenlees was made Summary Court Officer, that is to say, a magistrate dealing with offences against the British regulations by the civilian population.

"This was a highly interesting post. I had studied law and passed the bar examinations, but I had never practised as a barrister. I found judging to be probably the most absorbing, humanly interesting work that a man could possibly undertake, and I am glad to be able to say that my relations with the many German barristers who defended the various accused in my Court over a period of fourteen months became of a most cordial and understanding character, which was of great value to everyone concerned in the unraveling of extremely diversified cases."

Like all the British, Major Greenlees is an enthusiastic sportsman. He played a great deal of cricket for many years, and devotes what spare time his occupations leave him now to playing golf, and to "shooting" (on this side of the Atlantic we call it "hunting"), a term that takes in stalking deer and shooting grouse, pheasant and partridge. Recently, his leisure has been so curtailed that he has had to give up fox hunting, though he can still go to race meetings if he can snatch the time.

"Since I came to America I have played golf at the Ridgewood Country Club—where the Ryder Cup matches were held a little while before I arrived here—and was very much interested in playing on that magnificent course." M. L. S.

New York Singing Teachers Association Meets

The first monthly meeting of the New York Singing Teachers Association was held in Aeolian Hall, New York, on October 15. The attendance was large and representative at this gathering, which introduced the organization's thirtieth season. Matters discussed included consideration of the course to be adopted in conjunction with all music and dancing teachers in meeting the proposed bill for licensing private teachers and schools. The abuse of the child's voice in childrens' amateur radio programs also came up for attention. The association hopes to deal effectively with this practice through an educational campaign with the aid of women's clubs and radio organizations.

The guest speaker of the evening was Leon Rothier, basso of the Metropolitan Opera, who recounted many of his experiences in his long career and told anecdotes of Caruso and Gatti-Cazzaza. The newly elected president of the New York Singing Teachers Association is Edgar Schofield, who succeeds Percy Rector Stephens. Mr. Stephens and other former officers of the association attended the meeting. M. L. S.

Gena Branscombe Gives Program in White Plains

White Plains, N. Y.—Gena Branscombe, the American composer, was presented in a recital of her own compositions by the music section of the Contemporary Club of White Plains, at the club auditorium, October 14. Miss Branscombe was assisted by Harrington Van Hoesen, baritone, and Bernard Ocko, violinist, and a group from the Treble Clef Singers.

Mr. Van Hoesen's rich and resonant voice was greatly admired in two groups of songs in various moods and an aria from Pilgrims of Destiny. His diction is especially commendable, and his interpretative ability excellent.

The interesting sonata in A minor was delightfully interpreted by Mr. Ocko, also a group of shorter numbers. The Carnival Fantasy particularly pleased the audience.

Eight young women from the Treble Clef Singers and the Contemporary Club group directed by Antonia Brico, sang four choral numbers with good feeling. Outstanding, both musically and textually, was Youth of the World. Miss Branscombe is both author and composer of this work, which is skillfully wrought.

Miss Branscombe's charming personality, shown in her interesting, brief address which prefaced the program, was evidenced throughout her works. Hearing them, one realizes why Miss Branscombe holds such a high place as a composer. She herself accompanied the artists. A large audience showed its keen delight and recalled Miss Branscombe and the assisting artists many times. E. H.

Sir Peter Norton-Griffiths Weds Kathryn Schrafft

Newton, Mass.—Kathryn Schrafft, opera singer and daughter of Mrs. George F. Schrafft and the late Mr. Schrafft, candy manufacturer, was married here on October 15 to Sir Peter Norton-Griffiths, baronet and London barrister. Sir Peter and his bride left for a wedding trip to Mexico. On their return, they will reside in New York. Miss Schrafft attended Dana Hall, Wellesley, Mass. She made her operatic debut in Milan, in Don Pasquale and has sung in recital in London. K. T.

American Ballet Guests at Party on Eve of Tour

The directors of the American Ballet and the Musical Art Management Corporation gave a Good-Luck Party at the Beethoven Club, New York, on October 12. The occasion was to bid farewell to the ballet prior to their departure, October 15, for their first transcontinental American tour.

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Paris Orchestras and Opera Houses Publish Calendar of Novelties

(Continued from page 5)

Françaix; Elvire, libretto by Mme. R. de Brimont, music by Domenico Scarlatti, adapted and orchestrated by Roland Manuel; Alexandre le Grand, libretto by Serge Lifar, music by Gaubert; Ileana, libretto by Chézade, music by Marcel Bertrand.

At the Comique

The Opéra-Comique is also to give a number of new works in addition to its regular list of Carmens, Bohemes, and Butterflies. Among them figure Malva by Raymond Bonheur; Quatrevingt-treize by Sylver; Fleur de Mai by Michel-Maurice Levy; Le Diable amoureux by Roland Manuel; and Faublas by Erlanger.

Lehmann Applauded

The recital ball was set rolling by lovely Lotte Lehmann whose recital of songs by Mozart, Schubert, Schumann, and Brahms attracted a large audience to the Salle Rameau. Madame Lehmann was admired in the Mozart numbers and adored in the Schubert and Schumann, these gentlemen seeming to suit the qualities of her voice, style, and temperament better than the less tangible swan of Versailles and Schoenbrunn. Madame Lehman led her listeners into a veritable poetic paradise and won much honor in so doing. Her accompanist, Leon Rosenek, ably seconded her in the venture. Karl-Ulrich Schnabel (Son of Artur Schnabel) appeared in the middle of the program, playing a Beethoven sonata.

Brevities

Joseph Szigeti, violinist, recently scored as soloist with the Bordeaux Orchestra. Mr. Szigeti's tour begins in Europe on October 10 and in the United States on November 3.

Word has been received that the Rivista Musicale Italiana, Italy's best musical quarterly, is soon to be published again. The magazine is edited at Turin.

The National Bach Festival which was held this summer at Leipsic brought the German Government a net profit of 2,000 marks. The money is being applied to the Wagner monument to be erected at Leipsic.

Jacques Rouché, director of the Paris Opéra, has been made a high officer of the Orders of Saint Maurice and Saint Lazarus. The honor was conferred by the King of Italy.

Lily Djanel, who scored as Salomé at the Vichy festival, was subsequently engaged to sing Thaïs at the Paris Opéra.

With the opening of the Carignano of Turin, Italy now has three state theatres, including also the Reale at Rome and the Scala at Milan.

Massachusetts Pioneer State in Adult Musical Education

Boston.—Massachusetts, through the university extension of its State Department of Education, is blazing a new trail in adult musical education. This new project of musical recreation holds great potentialities, not only as regards the education of its citizens but of their enjoyment of music.

KEITH CROSBY BROWN

State-wide groups of choral and orchestral classes for adults are being formed, and the university extension bulletins state definitely that these classes are for recreation. James Moyer, director of the department of university extension, is an enthusiastic exponent of adult musical education. Three years ago he assigned to Keith Crosby Brown the work of starting an experimental class in choral singing in the city of Boston. This first choral class has become more popular each year, its members coming from points well beyond the city limits. Because of the increasing success and popularity of this choral class, the department has now decided to extend these classes throughout the state and to include orchestras as well.

By November first fifteen of these classes will have been started in various towns and cities of Massachusetts under Mr. Brown's supervision. It is his intention to continue this work until forty choral groups and forty orchestral groups have been formed. Care is being exercised in appointing conductors who have proved themselves successful in their respective fields.

It is hoped that these various groups once formed can be brought together in their respective centres for a series of music festivals. Such festivals are planned to take place in Boston, Springfield, Worcester and other cities. E. D.

Edwin Hughes Heard Before Buffalo Music Forum

Buffalo, N. Y.—The Music Forum was opened for the season by a lecture-recital, featuring Edwin Hughes, prominent New York pianist and teacher. The program was given at the home of Mabel Kurtz, president of the forum, before a distinguished assembly. Mr. Hughes' subject was The Essentials of Beautiful Piano Playing, and he illustrated his remarks by playing numbers of Chopin, Strauss, Schütt and Henry Cowell, which served admirably to illustrate his own keyboard mastery, as well as the salient points of his discourse. Mr. Hughes spoke of the physical properties of the piano and touched on the science of tone vibration besides analyzing aesthetic principles of the art. M.

Paulina Ruvinska to Play with Elizabeth Orchestra in New York

Paulina Ruvinska, assisted by the Elizabeth Philharmonic Orchestra (August May, conductor) will give her debut recital in Town Hall, New York, on November 3. With the orchestra she is to play the Beethoven concerto No. 1 in C, op. 15 and Chopin's concerto No. 2, in F minor, op. 21. Piano solos are the Bach-Tausig toccata and fugue in D minor; Tambourin (Rameau-Godowsky), Nocturnal Tangier (Godowsky), Mendelssohn's etude in A minor and an etude by Saint-Saens. Miss Ruvinska is a young American, born in New York and the descendent of a long line of musicians. She is a pupil of Clarence Adler. Cities of the Middle West have heard her in recital and she has been soloist with the Detroit Symphony Orchestra under Ossip Gabrilowitsch.

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N. LINDSAY NORDEN,
conductor, organist and musicologist. The board of directors of the Brahms Chorus of Philadelphia has granted Mr. Norden, conductor of the organization for the past nine years, a Sabbatical year for the purpose of further research in musical theory, and the preparation of a first volume on A New Theory of Untempered Music.

Ezra Rachlin's Concert

Ezra Rachlin will be heard in recital at Town Hall, New York, October 29. Born in Los Angeles, Cal., he showed a keen interest in the piano at the age of three and his mother, a concert pianist, gave him his first instructions. Dr. Walter Henry Rothwell guided his studies until he went to Europe at the age of eight. The next four years he spent in Berlin, studying with Prof. Mayer-Mahr and gave his debut recital in Berlin when he was twelve years old, appearing also in Munich, Frankfort, Offenburg and again in Berlin. When he was not quite thirteen Rachlin made his American debut at Carnegie Hall, and also appeared with the Manhattan Symphony Orchestra, Henry Hadley conducting. In May of the same year, after playing before Josef Hofman, he was awarded a scholarship at the Curtis Institute of Music in Philadelphia. Last season he was chosen in a contest as soloist with the Philadelphia Orchestra.

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Sylenka Discusses Irish Folk Dances

Traditional Music and Dance of Erin Offer Fascinating Study

PARIS.—"I had the pleasure of spending part of the summer in Ireland," Sylenka, interpreter of Spanish dances said, when interviewed upon her return to her studio here, "where I was greatly interested in studying Irish folk-dances, such as the jig, Priest in Boots, and so on—dances full of rhythm in which only the legs and feet seem to dance, since the body must remain quite motionless, arms at side, or right hand on the hip.

"The more I penetrate the Irish dance technic," Sylenka continued, "the more I feel that somehow or other their tradition can be traced to Spain. Perhaps they go back to the days of the Spanish Armada. At any rate, the origin of these dances is not definitely known, and I can not help feeling there is some truth in my conviction. The name of the island where I spent most of my time—Valencia—is itself Spanish.

"The custom in Ireland of dancing at the cross-roads is being revived as much as possible. I was glad, for there is nothing more thrilling than suddenly to happen upon such a sight while driving home at night. They do mix modern dancing a bit now with the jigs and reels, and the minstrels are sometimes replaced by a piano and fiddle, but it is a sight worth seeing nevertheless. The pipers remind me very much of the *cobla*, the typical orchestra of eleven instruments heard in Catalonia and which accompanies the *sardana*.

"My plans for the season?" Sylenka repeated. "Many appearances in this part of the world, projects under way for Italy, Greece, Palestine, Egypt, Austria, and Sweden. A Paris recital, many private engagements in Paris, and a series of recitals in my own studio. I have entirely new programs this year and am using not a few pieces which I have found in the classical Spanish school of the eighteenth century. Am I going to America? That is in the offing, as the saying is. I hope so. *Quien sabe?* If not today then, as we say in Spanish, *mañana,—mañana* being the early part of 1936." I. S.

Music Notes from Coast to Coast

BINGHAMTON, N. Y.—Ethel Newcomb will remain at her home in Whitney Point this winter. Her interesting recitals held Saturday night in her studio are well attended by music lovers in this vicinity. Edwin Hughes and Jewel Bethany Hughes weer recent guests at Whitney Point. Among Miss Newcomb's pupils, Winifred Mazzoleni and Kathleen Irwin played their two piano programs delightfully on several evenings.

John Gurney made his second appearance before members of the Monday Afternoon Club recently. His program was diverse, but not more so than his mastery of it. Conrad Forsberg was Mr. Gurney's accompanist.

The first meeting of The Harmony Club was in the form of an afternoon musicale, with several members participating in a short musical program.

Musicians in Binghamton are endeavoring to raise money to sponsor a series of concerts here this winter. I. S.

CALGARY, CAN.—During the past summer weekly programs, broadcast over the Canadian Radio Commission from the Banff Springs Hotel, provided some excellent string music by the Toronto Trio, assisted by Catherine Wright (contralto), and Frances James (soprano). The trio, consisting of Murray Adaskin (violinist), Louis Crerar (pianist), and Philip Spivak (cellist), presented most of the works for these instruments by classical and modern composers, their work being confined entirely to trio literature. Miss James is a vocalist known in Eastern Canada and the United States, while Miss Wright returns to New York following a short Canadian tour. The trio already have a number of bookings for the coming season through the Canadian Concert Association.

Opening the local winter season, Paul Althouse, Metropolitan tenor, and Querita Eybel, soprano, appeared in recital in Central United Church, October 2, under the Frederic Shipman Concert Series. Mr. Althouse was heard to advantage in songs by Handel, Strauss, Schubert, Meyerbeer, Charles, Wolfe and excerpts from Wagnerian opera. Miss Eybel offered the aria, Dich Theure Halle, from Wagner's Tannhäuser, Träume, and two numbers by Gretchaninoff and Wolf. Pablo Miquel supported capably at the piano.

With splendid enthusiasm and a capacity audience, the Calgary Women's Musical Club presented Evelyne Pearson, violinist, and Minuetta Schumiatcher, pianist, recently returned students from London and New York, respectively, in a successful joint-recital, September 25. Musicianship of a high standard displayed the excellent progress achieved by these local girls. F. F.

JULIUS HUEHN

opened his season with the Worcester (Mass.) Festival the first week of October. October 8, he was heard in Harrisburg, Pa.; 12, Chicago; 13, on the Ford Hour from Detroit. On October 30 and 31 Mr. Huehn will sing in the performances of Rosenkavalier with the Cleveland Orchestra; November 7, at Ottawa, Can.; 12, New Orleans. The middle of November, the baritone is to sing six performances with the Boston Symphony Orchestra; 28, Pittsburgh, Pa., hears him as soloist with the Detroit Symphony; December 2, Chambersburg, Pa. Mr. Huehn will begin his engagements with the Metropolitan Opera on December 16.

Daniel Morales Sings for Congress of States Societies

Daniel Morales, Spanish baritone, was heard on October 10 at the Congress of States Societies at the Hotel Pennsylvania, New York. Another New York engagement for Mr. Morales was on October 4, when he gave a program at the Barbizon-Plaza under the auspices of the Studio Salon.

Clarke Conservatory of Music Enters Second Year

PHILADELPHIA.—The Clarke Conservatory of Music is entering its second season. It was formed a little over a year ago by a group of twenty musicians, under the leadership of Joseph W. Clarke. Each member of the faculty was prominent in his own field of musicianship, and with a background of extensive experience. The initial enrollment was so heavy that within a few months new studios had to be opened to accommodate the student needs and the faculty had to be enlarged. This year still more names have been added to the teaching staff to meet increased registration of pupils.

The policy of the Clarke Conservatory is to present music to the student not so much as an accomplishment as an integral, vital, broadening factor in his daily living.

On the faculty are Joseph W. Clarke, Mahlon Yardley, Mary E. Buroughs, Elizabeth Comfort, Agnes Quigley, Marion Dougherty, Eleanor S. Miller, Ruth Handbury, Margaret Chambers and Ruth M. Buroughs, piano; Kenneth F. White, piano and theory; Dayton M. Henry, Alexander Morsello, Clara Zager, and Albert Meiff, violin; Edward Shippen Barnes, history; Henri Elkan, viola; Adolph Vogel and Josef Druian, cello; Marie Hermley, Marguerite Barr MacClain and Arthur Guy, voice; Edward F. Prior, trumpet; Dr. H. Alexander Matthews, theory, composition and organ; Bessie Sherman Davis, piano and rhythm band.

Last year the conservatory presented five faculty concerts on the Foyer of the Academy of Music. Student recitals are a regular feature of the curriculum and occur frequently. A student may enter Clarke Conservatory with or without previous musical preparation.

Claude Gonvierre Reopens Studio

Claude Gonvierre has reopened his private studio in New York and resumed his direction of the piano department of the Ash Institute of Music, Brooklyn. Among the artists working with Mr. Gonvierre who are fulfilling engagements is Dorothy Coryell, who gives her first recital in New York at The Barbizon, October 22, jointly with Marie Curtis, soprano; Miss Coryell will also appear in the first concert of the Morning Choral with Beatrice Whitlatch in a two-piano recital. Georgia Brune, who made her New York debut last season at The Barbizon, has returned from an extensive concert tour. Along with his other activities Mr. Gonvierre has resumed his course of lectures at the Ash Institute for teachers and advanced students.

Riverside Music Club Presents Henrietta T. Cohen

The Riverside Music Club of New York began its season on October 13, when Irene Freimann presented Henrietta T. Cohen in debut piano recital. Miss Cohen's numbers included the first New York performance of Old China by W. Niemann, a dream-impression inspired by *Le Connaissance de L'Est* by P. C. Laudel. She also played the Bach Chromatic Fantasy and Fugue, a Beethoven sonata and Chopin items. This club holds auditions for debut recitals on Sunday mornings.

Gordon String Quartet for Broadcasts

The Gordon String Quartet will broadcast on the Library of Congress series on October 29, after which Jacques Gordon goes to Hartsville, S. C., where he has a master class. A second broadcast under the same auspices is scheduled for the first week of November, and then the group is to play in Kalamazoo, Springfield (Ill.), Louisville, Little Rock, New Orleans, Atlanta and Miami.

Constance Beatus' Engagements

Constance Beatus, soprano, numbered among her summer engagements several recitals at Sebasco Lodge, Sebasco, Maine. Early fall engagements include a musical for the Business and Professional Women's Club at Jersey City, N. J., and one for the King's Daughter's organization of the Simpson Church of that city. Miss Beatus will be heard in concert in several Delaware cities during the season.

Musical Adventures Scheduled for 1935-36

Mrs. Theodore M. Hardy is president of the series of Five Musical Adventures to be held in New York during the season 1935-36, beginning with An Hour With Edward Johnson, general manager of the Metropolitan Opera, on November 22. Completing the schedule are two programs at Radio City; a Chinese program at the A. W. A. Club; Astrid Fjelde in a Scandinavian program at the Hotel St. Regis, and the Latvian Singers at the Heckscher Theatre.

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STUDIO NOTES

LA FORGE-BERUMEN

Rose Laura Sutro will be heard in pianologues at the La Forge-Berúmen Studios, New York, on October 28, November 18 and December 16. The programs are intimate sketches of Bach, Mozart and Schumann and their works, each concert being devoted to a single composer in the order given. Miss Sutro is a graduate of the Berlin Kgl. Hochschule fur Musik, and is known for her pioneer two-piano work with her sister Ottilie.

WILLIAM O'TOOLE

William O'Toole will present his artist-pupil, Anita Nickles of Philadelphia, in recital at his New York studio in January. Miss Nickles' playing on this occasion is in illustration of Mr. O'Toole's talk on the Aesthetics of Modern Music. In the same month Mr. O'Toole is to address the Parent Teachers Association of the Edgemont School in Scarsdale, N. Y., taking as his subject Creative Approach in Piano Study. He also is offering an intensive course for teachers at his New York studio during January.

Norman Lloyd, Mr. O'Toole's assistant, is engaged in teaching and in accompanying for the modern dance in various colleges. This year he also goes to Sarah Lawrence College in Bronxville, N. Y. During the summer Mr. Lloyd was a member of the faculty of Bennington College School of the Dance and wrote the music for Martha Graham's Panorama, a forty-five minute ballet, which she produced there.

FLORENCE LEE HOLTZMAN

Florence Lee Holtzman of New York gave an informal musicale at her new studio on October 14. This was the first of such events that she will present semi-monthly during the season. Artists of the studio who delighted the guests with their finished singing were Alice Mock, formerly of the Chicago Civic Opera and a prominent radio singer; Lou McIlvain, dramatic soprano of the Teatro Lirici, Milan; Olive Bond, coloratura soprano, who has sung in leading opera houses of Europe and recently in opera and radio in the United States; George Butler, baritone, familiar to radio audiences; and Eugene Ranney, tenor, also known on the radio and in grand opera. Margaret Adams, another artist-pupil of Mme Holtzman, was to have been present, but was prevented, as she now plays the role of the Princess in the Broadway production, Jubilee.

H. T.

OSCAR SEAGLE

SCHROON LAKE, N. Y.—Vesper services at the Oscar Seagle Summer School here, as usual have been attracting many visitors from Lake Placid, Saranac, Lake George, Glens Falls, Saratoga and Albany. Maurice Jacquet was again musical director of the chorale of sixty young voices.

Daily class lessons under Mr. Seagle, repertoire classes and operatic studies conducted by M. Jacquet were resumed this summer. A feature of the season was the series of operatic-concerts given in nearby cities and in the Olowan Theatre. Excerpts from popular operas, such as Martha, Mascot, The Chocolate Soldier, and Pagliacci were sung in costume, and as a concluding performance Carmen was given.

This year the Seagle Studios in Schroon Lake, with twenty more pupils registered, will continue until Christmas. After January 1, the New York studio will be reopened.

JEAN SKROBISCH

Jean Skrobisch, tenor and teacher, continues instruction, at his New York studio, with a large number of students enrolled for the season. Nora Dinkov, soprano, is one of his artists. She gave a recital in Town Hall, New York, last season. Her entire vocal study has been with Mr. Skrobisch.

HORATIO CONNELL

Three artist-students of Horatio Connell, voice teacher of Philadelphia and New York and member of the faculty of the Juilliard School, New York, have been appointed to teaching positions this fall. Daniel Healy, tenor, soloist at the First Presbyterian Church, Pittsburgh, is now dean of the music department of Duquesne University, Pittsburgh. He is the youngest of nine deans there. Virginia Kendrick, contralto, has been engaged as soloist at Holy Trinity Church, Philadelphia, and has been made head of the voice department of Cedar Crest College, Allentown, Pa., where she will also direct the glee club. Walter Vassar, baritone, is head of the voice department and director of the glee club at Greensboro College, Greensboro, N. C.

At the first of the series of Beethoven concerts given at Juilliard, November 1, Mr. Connell is to sing, with the orchestra, an aria of Beethoven, An die Hoffnung.

IRMA SWIFT

Irma Swift has resumed work with her students at her New York Studios, and is also giving courses in the Principles of Singing at Hunter College.

Mme. Swift has conducted these courses for several years. The work is of importance to teachers, as it is designed to improve the speaking as well as the singing voice. Many lectures on the Principles of Singing have been broadcast by Mme. Swift during the past few years.

Several advanced students of this teacher were presented at a recital given at the studios on October 5. Another recital followed on October 24.

BURNHAM-WRAGG SCHOOL

The Burnham-Wragg School opened its Steinway Hall, New York, studios on October 5, with a large enrollment. Thuel Burnham, concert pianist and pedagogue, who heads the school, will conduct his private lessons, in addition to his regular master classes for pianists and teachers. Besides this, he is inaugurating a junior master class this season for younger pupils of other teachers, whether of the school or from the outside. Russel Wragg, composer-pianist, continues his work with private lessons in piano and keyboard harmony.

PUBLICATIONS

Books

Reviewed by Edith Weiss-Mann

Hans Pfitzner; by Walter Abendroth.

Pfitzner's life is considered by many an exemplification of that of the real German musician. Certainly it is one of the most remarkable of our day, "the name of Hans Pfitzner," a notice on the book's cover informing us, shining out in the musical life of contemporary Germany "as the epitome of German art and German assertiveness." Pfitzner, the notice goes on to say, was the one "who symbolized the call to struggle for the preservation of German virtue and power."

Pfitzner at the age of sixty-six is still fighting for his work and this biography of six hundred pages deals in ample detail with the composer's aesthetics, artistic aims and ideals, his personality, his views on politics and the place he occupies as a composing musician in Germany of today.

Walter Abendroth also gives a sketch of universal musical history in his Pfitzner tome, from 1885 to 1935—a very important reference document for those who wish to study the development of German music after Wagner and during the lifetime of Richard Strauss. Though Pfitzner has never lived out of Germany as some of his colleagues have done—Strauss and Mahler for example—he has made the acquaintance of practically all the famous people of the last fifty years, which is another way of saying that many "personalities" appear within the covers of Herr Abendroth's book. There are Anton Rubinstein, Riemann, Albert Schweitzer, the Grand Duke of Hessen, and Hitler, to cite some names at random. (Verlag Albert Langen-Georg Müller, Munich.)

Reviewed by R. M. Knerr

The Act of Musical Concentration, by Tobias Matthay.

The subtitle of this brochure declares that it shows "the true function of analysis, in playing, teaching and practising, with a note on the subconscious." It is the fourth of "six psychology lectures for music-makers" prepared by the eminent British piano pedagogue for a teachers' training course at his school. Matthay classifies the various types of mind found among musicians, as the analytical, the artistic or emotional, and the non-analytical. He counsels every student "to use his will-power so as to learn to investigate, and thus learn really to attend to music—to the musical value of every note he hears and plays." The various sections of the work take up these subjects: The Need of Analysis; The True Nature of Music; The Basis of Form and Shape and of Continuity; The Teacher and Analysis; Analysis and the Performer; The Nature of the Subconsciousness; and On Listening-In. A suggestive study, particularly interesting to pianists who base their methods on the Matthay precepts. (Oxford University Press, London; Carl Fischer, Inc., New York.)

GARI SHELTON,
pianist, will offer a New York recital at Town Hall on November 2. On his program are compositions of Scarlatti-Tausig, Beethoven, Schumann, Rachmaninoff, Prokofieff, Lecuona, Chopin and Liszt.

For Men's Women's and Boys' Voices, Unaccompanied

A Boy Was Born; choral variations, by Benjamin Britten.

Highly original and delightful in content is this set of choral variations for Christmas, using as a textual basis cullings from many sources. A Boy Was Born in Bethlehem, old German carol, is set for four-part mixed chorus, and provides the musical theme of the work. The "variations" are mostly settings of English carols, arranged as follows: I, Lullay, Jesu (boys' choir and SSAATTBB), II, Herod (for TTBB, later SSAA TTBB); III, Jesu, As Thou Art Our Saviour (semi-chorus of SATB); IV, The Three Kings (SSAATTBB); V, In the Bleak Mid-winter (boys choir and SSAA), VI-finale, Noel (boys' choir, SSAATTBB). The score covers eighty-three pages, and offers a delightful series of *a cappella* settings of scholarly and adept contrapuntal makeup, fairly advanced in technical demands. (Oxford University Press, London; Carl Fischer, Inc., New York.)

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For Mixed and Women's Chorus

Choruses from The Masque of Niagara; music by Harvey Gaul; words by Thomas Wood Stevens.

Excerpts from the music composed by Mr Gaul for the international celebration at Niagara in 1934, these choruses have a picturesque and spacious quality suited to their purpose. Thunder of Waters contains an apostrophe to the Spirit of Power to emerge "out of the mist and the rainbow, into the light," accompanied by some grandiose musical effects. Chorus of Pioneers contains adjurations to "clear the trails, fell the trees, plant the fruit, rear the spires," and is vigorous in theme. The Tree of Law completes the three numbers which are scored for mixed chorus. The Indian River Song, for two sopranos and alto, is graceful and tuneful and contains suggestion of Indian themes, while the accompaniment makes use of a Seneca flute call supposedly traditional. There is a piano accompaniment to each number. (J. Fischer & Bro., New York.)

Sacred Works for Mixed Chorus

Three Compositions by Edward Margetson.

Three settings by Edward Margetson for four-part mixed chorus of devotional texts strike a high average of achievement. This gifted Negro composer, who some years ago won a popular success with his song Tommy Lad, has augmented the list of his choral contributions with two extended *a cappella* versions of material drawn from the Psalms and a shorter setting for a familiar hymn Search Me, O Lord, draws its words from Psalms 139 and 140, while O Come, Let Us Sing is, of course, Psalm 95. Both are of fine fervor, rich harmonic dress and skillful part-writing. Softly Now the Light of Day is an individual and poignant composition in somewhat modern vein. All the works are marked by great sincerity, force and expressiveness, and provide good material for an accomplished choir or solo quartet. (J Fischer & Bro., New York.)

There Shall a Star from Jacob; by Mendelssohn.

This anthem, which is a setting of a Biblical text drawn from Numbers xxiv, 17 and Psalms ii, 9, is an interesting example of Mendelssohn's flowing melody style, with a rather square cut accompaniment for organ or piano in the mid-Romantic manner. There is sol-fa as well as staff notation. (Oxford University Press, London; Carl Fischer, Inc., New York.)

Behold, I Bring You Good Tidings; by John Goss (1800-1880).

A vigorous and joyous hymn which is delightfully clear and balanced in its allotment to the four voices. It is particularly appropriate for use as a short Christmas anthem (seven pages) with piano or organ accompaniment. Sol-fa and staff notation. (Oxford University Press, London; Carl Fischer, Inc., New York.)

The Time Draws Near the Birth of Christ; words by Tennyson; music by Walter Wild.

A Christmas carol to be sung unaccompanied, although there is a piano part for rehearsal use. The direction is "very brightly" and the movement of the melody is animated. There is a brief passage in which the voices engage in part singing. A gay, festive quality marks the carol. (Carl Fischer, Inc., New York.)

Christmas Morn, carol anthem for mixed voices with organ accompaniment; music by Walter Wild; words by Ruben Theodore Nygren.

Effective and rising to a marked climax, this anthem has a simplicity of vocal setting and inter-play of the four voices that is expressive and melodious. The organ part is sparingly used, being given a series of consecutive thirds, ascending and descending, which occurs in the brief prelude and at intervals during the anthem with pastoral descriptive effect. (Carl Fischer, Inc., New York.)

For Organ or Piano Solo

Christmas Pastorale (Pastorale Symphony from the Christmas Oratorio), by J. S. Bach; freely transcribed for organ by Clarence Lucas.

The radiantly beautiful pastorale of Bach is transcribed felicitously as an organ solo by Mr. Lucas, American composer and former Paris representative of the Musical Courier. It makes a beguiling interlude for Christmas church services, five pages in length and of moderate technical nature, although proper contrast and subordination of inner voices are necessary in Bach's contrapuntal elaborations of the theme. Also published as a piano solo, transcription by Mr. Lucas, edited by Mark Hambourg. (Oxford University Press, London; Carl Fischer, Inc., New York.)

Sacred Songs

Three Christmas Songs, by Cyril V. Taylor.

The quaint and beautiful early English texts here set by Mr. Taylor are especially delightful. An anonymous Cradle Song of the sixteenth or seventeenth century, beginning "O my deir hert, young Jesus sweit," with the refrain of "Balulalow" furnishes the first text. The exquisite song of the Nativity, I Sing of a Maiden, from the fifteenth century, and Robert Herrick's Ode on the Birth of Our Saviour are the other songs. The musical versions are simple and singable, with something of the old-time idiom suggested in the music. Vocal range for the first two is E to G, and for the last, C to G. (Oxford University Press, London; Carl Fischer, Inc., New York.)

The Christ-Child; Christmas song, by Walter Wild.

The anonymous poem, beginning "Only a manger, cold and bare," is given a vigorous and effective setting by Mr. Wild. The piano accompaniment throughout has the melody in the bass part, while the treble has a series of descending diatonic chords and arpeggio effects. The song is for medium voice; range, one octave from E flat. (Carl Fischer, Inc., New York.)

Christ Today Rejoices Men (Tu Lumen et Splendor), by E. Pasker; freely arranged by Cyr de Brant for voice and piano, with violin or cello obbligato; Latin text from Jesu Redemptor; English words by Frederic Thompson.

The ancient hymn, with its strong and appealing melody and rhythm, provides an ideal Christmas solo. There are versions for high and medium voices, with piano; the same, with violin or cello obbligato; and also choral arrangements for SA, SSA, TTB, and SATB. The original hymn with its Latin text is published on the first page, while the arrangement has English words. (Carl Fischer, Inc., New York.)

Thou Blessed Christ; sacred song for communion or general use; words and music by Louis Shenk; German translation by Dr. Carl F. Haussmann.

A rarely beautiful and effective song which has the simplicity and memorable quality of the best hymns. It would not be surprising if this work were to take a permanent place in the hymnals, perhaps with slightly simplified version of the flowing piano accompaniment, as it is hauntingly melodious, fervent and with music admirably echoing the text. For medium voice; range, one octave from E flat. (Carl Fischer, Inc., New York.)

For Orchestra

Lotus Land, by Cyril Scott; transcribed for orchestra by Eldridge Newman.

Cyril Scott's exotic piano composition is given a gorgeously sensuous and colorful orchestral transcription. Though the work is brief, it requires a comparatively large battery of percussion, including glockenspiel, vibraphone, timpani, bass drum, slung cymbal, tom-tom, wire brush, gong and tambourine, in addition to two flutes, oboe, *cor anglais,* two clarinets, two bassoons, four horns, trumpet, trombone, celesta, harp and the usual strings. A highly engaging virtuosic bit which may be played as an encore piece on less formal programs, and is also popular enough for use in the theatre. (Elkin & Co., Ltd., London; Galaxy Music Corp., New York.)

Method for the Violin

Maia Bang Violin Course; Piano Book and Manual for Teachers and Parents, by Maia Bang.

A book containing piano accompaniments to the little pieces in Books, I, II and III of the Maia Bang Violin Course, a vivid series of exercises that rob classroom work of much of its arduous quality. The work is intended to aid the teacher or parent in practising with the children, or to give a young pianist material for use in joint exercises with the beginning violinist of the family. Words accompany many of the numbers, which the brief and based on simple everyday subjects within the child's experience. (G. Schirmer, Inc., New York.)

For Piano Solo

Theme and Variations (Corelli-Tartini); transcribed for piano by John Thompson.

A famous set of variations, with a fine, bold melody and lively development, here emerges as an attractive piano number. It is of medium difficulty and useful as a recital piece or for studio use, as fingerings are marked. (Schroeder & Gunther, Inc., New York).

Rondo on Schwabian Folk Dances, by Wolfgang Fortner.

A faithful and musicianly translation of popular *Plattschuh* dances into pianistic terms. Fortner's rondo is gay and varied in its use of typical rhythms from the traditional ritual of peasant merrymaking. The work is six pages long and of moderate technical demands. (B. Schott's Söhne, Mainz and London; Associate Music Publishers, Inc., New York.)

For String Quartet

Four Characteristic Pieces, by William Kroll.

Vividly rhythmic and moderate in their demands, these numbers offer colorful material for string players. The numbers are as follows: Little March, which has a staccato theme and pizzicato effects; Magyar, a turbulent section featuring the sensuous temperament of Hungarian folk music; The Ancient (based on a Hebrew melody), a brief section of individual racial flavor; and a concluding *presto,* entitled The Cossack, of lively makeup, with parallel seconds to sound a descriptive note in its portrayal of a wild ride. Published both in score and parts. (G. Schirmer, Inc., New York.)

Songs

Songs from The Bad Child's Book of Beasts; poems by Hilaire Belloc; music by Victor Hely-Hutchinson.

Those who have chortled over Belloc's nonsense rhymes about various animals (which have the neatest satire on humans interwoven in them) will delight in these vocal settings. The eight beasts chosen for song treatment are the yak, lion, tiger, whale, hippopotamus, dodo, big baboon and frog. The vocal line is vigorous, simple and descriptive, with many imitative effects and touches of human in the accompaniments. Especially convulsing is the sentimental ballad of the frog, with hopping motives in the piano part. Recommended to recitalists for children. Range, B to F. (Elkin & Co., Ltd., London; Galaxy Music Corp., New York.)

Daylight and Dark; poem by Herbert Trench; music by Victor Harris.

Setting a tasteful lyric beginning "She comes not when noon is on the roses," and ending "By starlight and by candlelight, she comes to me," Mr. Harris has endowed the song with a fluent movement, interesting development of a vigorous theme, and attractive modulations to attain the desired descriptive and color effects. The climax of the brief number is on a sustained D (an octave lower if desired). For medium or high voice, range C sharp to G. (Oliver Ditson Co., Inc., New York.)

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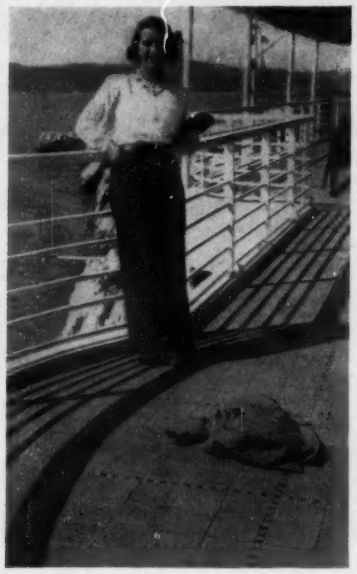

LILY PONS,
yachting off the Pacific Coast while she was making her first motion picture, I Dream Too Much. This is soon to be released in New York.

CONDUCTOR AND TWO RANKING PLAYERS OF THE NEW YORK PHILHARMONIC ORCHESTRA.
Left to right, Otto Klemperer, under whose baton the first concerts of the new season are in progress; John Corigliano, new assistant concertmaster; and Zoltan Kurthy, who has been advanced to the position of solo viola player.

A GROUP IN SEVERANCE HALL, CLEVELAND
On October 4, at the opening tea of the Women's Committee of the Cleveland Orchestra, given by the Children's Concerts and Music Memory and Appreciation Committees; the guests were the principals and music supervisors of Greater Cleveland's public, private and parochial schools. In the picture, left to right, Mrs. Artur Rodzinski, Dr. Artur Rodzinski, Mrs. Newton D. Baker and Mrs. Frank H. Ginn. (Photo by Geoffrey Landesman.)

AUDRAY ROSLYN,
pianist, will give a New York recital in Town Hall on November 24; Boston is to hear her on November 11. October engagements for Miss Roslyn include one at the Studio Club, New York, October 22; and, 29, at Sarah Lawrence College, Bronxville, N. Y.

ORLANDO BARERA,
Italian violinist, on vacation at Forte dei Marmi, Italy

OTTO LUENING, flutist, and ETHEL LUENING, soprano, have opened their season of joint recitals. They present songs and arias and music for flute and piano, and in such concerts have been widely heard. In addition to their joint programs they also appear at various other concerts. One of their recent engagements was on October 11 in the first of the Five One-Man Concerts which are being given at the New School for Social Research, New York. Aaron Copland was the composer featured. Mr. Luening is chairman of the music division of Bennington College, Bennington, Vt., and Mrs. Luening also is a member of the faculty.

VERNA CAREGA,
artist of Mme. Berta Gerster-Gardini, will be soloist at the Women's Democratic Club luncheon at the Commodore Hotel, New York, on October 26. She is to feature Dr. Edgar Stillman Kelley's songs. On October 25 Miss Corega sings at the Police Ball at the Hotel Astor, New York.

ROMANO ROMANI,
and his artist-pupil Jose Santiago-Font, who has been singing at La Scala and other opera houses of Europe. While in Italy this summer, Mr. Romani coached the baritone on his repertoire. Mr. Romani's New York studios have been re-opened.

(See Inside Front Cover for Additional News Pictures)

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